HORNS

a screenplay by

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based on the novel by

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"but whatever lies behind the door
there is nothing much to do
angel or devil, I don't care
for in front of that door...
there is you."
("My Death" - David Bowie)

FADE IN:

1 EXT. GIDEON WOODS - DAY *

We look down through the trees at a young man and woman lying * on a blanket in the grass. The man is named IG PERRISH. * The woman is named MERRIN WILLIAMS. They kiss each other. *

As we move down toward them, down through the branches, IN QUICK FLASHES we see other moments in their relationship: Merrin on Ig's shoulders as they walk on the riverbank, the * two of them making out in their car on a rainy night... *

We also see far less blissful moments: Merrin crying, Ig * angrily shoving everything off a restaurant table. We move past them on the grass, heading down into the ground...

2 INT. IG PERRISH'S APARTMENT - MORNING

...and when we come back to the surface from underground, we * are upside-down for a moment, looking at a world out of * balance. Ig Perrish is lying in bed asleep and all alone. Unshaven and unkempt. He's wearing a whiskey-stained T-shirt and ratty old boxers. He looks like he's been through hell.

His eyes twitch open. He groans and rubs his temples. Ig * is really hung over. A bottle of Jack Daniels and a pack of * cigarettes sit on the bedside table. Ig takes the last swig, * emptying the bottle. He taps the pack: no more cigarettes. * There are empty liquor bottles scattered all over the floor. *

So Ig pulls on his jeans and makes his way through the studio * apartment, kicking away the half-empty pizza boxes and beer bottles all over the floor.

The walls are lined with posters of rock and roll shows, and the shelves are full of old vinyl records. Ig puts a record on the turntable: it's "Rock and Roll Suicide" by David Bowie. * He closes his eyes for a moment and blocks everything out but the music. Then he opens his eyes again.

Ig yanks open his curtains to reveal photographers and TV * cameramen and protesters holding signs reading MURDERER just outside his window. He puts his finger on the turntable, slowing down the record, and the image slows down. In slow motion, it looks like a pack of hyenas outside Ig's window. * Ig looks out the window and gives everyone the finger. *

3 EXT. IG PERRISH'S APARTMENT - MORNING

Ig comes stumbling out of the apartment over to his car. * Immediately the reporters and photographers and protesters * surround him, getting directly in his face.

REPORTER #1
Hey, Ig, what does it feel like to get away with murder?

IG
That's a question you should be asking yourselves.

REPORTER #2 *
Do you want to comment on the fire * at the lab in Concord last night? *

REPORTER #3 *
Have you heard that the police have * a new witness? *

Ig glares. The protesters swarm around him. One of them tosses a 7-11 cup of soda at Ig, missing Ig's face by inches. *

PROTESTER #1
You should ask God to save your soul for what you did to her!

IG
I should ask the Devil to punish whoever the fuck killed her. *

Infuriated, Ig gets in his rusty old Gremlin. He puts the * car in reverse and hits the gas. The reporters and protesters all jump out of the way as Ig pulls out of the carport and burns rubber down the road.

4 INT. IG'S GREMLIN - MORNING *

Ig drives. He pulls open the glove compartment and grabs * another pack of cigarettes. He pulls out the car cigarette * lighter. Its coils glow red. They look like the circles of * hell. We see the title of the film over the coils: HORNS. *

The David Bowie MUSIC rises. Ig taps his fingers on the * steering wheel, chain-smoking. He keeps dialing and redialing * a number on his phone. Finally he decides to leave a message. *

IG *
Lee, it's Ig, I need to talk to you * right away. Can you come meet me at * my parents' house in half an hour? *

5 INT. O'HARA'S BAR - MORNING

Ig steps into the grimy dive bar. There are a few barflies sitting in the shadows drinking whiskey. AL O'HARA (50), the bar owner, shakes his head when he sees Ig.

O'HARA
Little early in the morning for you to start drinking, isn't it, Ig?

IG
They put me on leave down at the radio station - morning commuters don't like it when their DJ is a murder suspect.

O'HARA
Yeah, so maybe you should take your business elsewhere - no offense but you make the customers uncomfortable.

Ig turns to consider the barflies, who do indeed look askance at Ig. O'Hara puts a shot of whiskey down in front of Ig. *

IG
You're actually saying I make *these* guys uncomfortable?

GLENNA NICHOLSON (26) calls over from down the bar. She's got a bad dye job and she's wearing too much makeup but underneath all that she's pretty and has a very good heart.

GLENNA
I'm your best customer, Al, and I say Ig deserves a drink as much as anybody. *More* than anybody.

IG
Thanks Glenna, but you don't need to--

Glenna slides her whiskey over to Ig's side of the bar. *

GLENNA
If you don't let Ig stay, I'll make a scene, you'll have to kick me out.

O'HARA
You make a scene *every* day, Glenna. I *always* have to kick you out.

Ig downs the shot of whiskey and gets up from the bar. *

IG
It's all right. I'm better off drinking alone these days.

6 EXT. DERRICK & LYDIA PERRISH'S HOUSE - DAY

Ig's Gremlin pulls into the driveway of the tasteful New Hampshire house. The local news vans follow closely behind him. Ig hops out of the car and heads across the front lawn. *

LYDIA PERRISH (60) opens the front door. She's trying to put on a brave front but she's utterly mortified by all this. *

IG
Aren't you proud of me, Mom, I'm so famous, people follow me everywhere.

LYDIA
Come on inside, sweetie.

Quickly Lydia ushers Ig inside the house. She shoots a pained look at the news vans. Then she shuts the door.

7 INT. DERRICK & LYDIA PERRISH'S DINING ROOM - DAY

Ig sits at the dining room table in the middle of maybe the most uncomfortable family meal in the history of the world.

His father DERRICK PERRISH (65), tense and red-faced, sits at the head of the table. His brother TERRY PERRISH (28) looks down at his plate, not making eye contact with anyone.

DERRICK
You shouldn't talk to those reporters, son, they're only gonna take whatever you say and twist it around.

IG
But if I *don't* talk to them, it looks like I've got something to hide.

DERRICK *
How's Lee working out for you? You still think he's up to the job?

IG
Well, he's keeping me out of jail, at least for the time being, which is some kind of triumph.

DERRICK
I know he's an old friend of yours, but you don't have to settle for a public defender, I can find the money to hire a real lawyer--

IG
The other lawyers we talked to wanted me to take a plea. Lee is the only one who believes I'm innocent. *

DERRICK *
Just don't talk to any more reporters. And don't admit to anything.

IG
I don't have anything to admit to.

LYDIA
We don't care what happened. You're our son. That's all that matters.

Ig rises angrily from the table. He's not sure if they even believe that he's innocent. *

IG
If you think for a second that I might've killed her - then why would you protect me? Because if I did anything to her I'm a fucking monster.

8 INT. PERRISH MUSIC STUDIO - DAY *

Ig comes into the home music studio. Several trumpets on stands. Photos of Ig's father playing Las Vegas with Frank Sinatra and Ella Fitzgerald and photos of Terry playing with Wynton Marsalis. Terry pokes his head into the room.

TERRY *
I don't have to go back on the road *
next week if you don't want me to. *

IG *
You need to earn a living. And I *
can take care of things here. *

TERRY *
If you say so. But if you decide *
you need me here, just say the word. *

LEE TOURNEAU (26) comes into the room. He wears a suit and *
carries an attaché case. He's empathetic and idealistic. *
Two of the fingers on his left hand are prosthetics - they're *
very good so it's possible we don't register it right away. *

LEE *
Except I need you to stay, Terry. *
Your whole family needs to put up a *
united front for Ig. All right? *

IG *
What happened at the lab in Concord? *
One of the reporters told me it burned *
down last night. *

LEE *
All of the samples from Merrin's *
body were destroyed. All the blood *
and DNA the murderer left behind-- *

IG *
That's a fucking disaster - how are *
we going to recover from that? *

LEE *
Depends on how I play it. It means *
there's none of your blood on Merrin. *

IG *
Yeah, but it also means there's no *
evidence anybody else killed her! *
And who's this new witness? *

LEE *
I'm trying to find out about that. *
And I'm trying to get your confession *
to the police thrown out before trial-- *

IG *
You know I never confessed to them! *
They're just looking for any way to *
put me away for the rest of my life-- *

Ig is getting very worked up but Lee is patient with him. *
Terry has been quiet through all this: he finally speaks up. *

TERRY *
Hey, Ig, it's gonna be okay, Lee can *
take care of everything. *

LEE *
And you don't have to try to convince *
me. I've always believed you. *

IG *
You sure you're not just saying that *
cause we've known each other so long?

LEE *
Know how people say anybody's capable *
of murder in the right circumstances?
Well, I think that's a load of bull.
You've either got evil in you or you
don't. It's not in you, Ig.

Ig swallows hard. He's deeply moved by Lee's faith. But he *
shakes his head, with a jagged surge of deep pain.

IG *
You don't think I'm capable of murder? *
Just put me in a room with the guy
who actually killed her.

Lee and Terry exchange a sad glance. Lee turns back to Ig. *

LEE *
One thing I need to tell you. There's *
a candlelight vigil tonight in the
woods where they found Merrin's body.
So stay here with your folks tonight. *

IG *
Are you kidding? If they're lighting *
candles for Merrin, I'm gonna be
there lighting a candle of my own.

TERRY *
Don't be an idiot, Ig, why the hell *
would you want to go out there?

Ig knows that Lee and Terry are giving him good advice but *
he also knows how much he loves and misses Merrin. He doesn't *
want to talk about this anymore. He takes a hit from his *
asthma inhaler. His eyes fall on the trumpets. *

IG *
Play something for me, Terry. *

TERRY *
How about we play something together? *

IG
I couldn't ever play well enough to
keep up with you and Dad. Bad luck. *

Terry gestures to the inhaler in Ig's hand.

TERRY
It wasn't bad luck. Just bad lungs.

IG
Come on, Terry, play something. *

Terry puts his lips to the trumpet and starts blowing a sweet,
pure sound. Lee watches him. Ig closes his eyes and listens. *
And as the trumpet MUSIC fills the air... *

9 EXT. GIDEON WOODS - EVENING *

We see a procession of mourners holding candles walk through *
the woods, heading toward a large tree in the middle of the *
woods. The bark on the tree looks like flayed, decaying *
flesh. There's a old treehouse high in the branches. The *
perimeter of the tree has been cordoned off with police tape. *

In the branches of the tree a shrine has been created. There *
are photographs of Merrin placed delicately in the lower *
branches, vases of pussy willows and wildflowers, Hallmark *
cards, and decorative crosses with yellow nylon roses. *

FATHER MOULD (60), the hearty, kindly priest, leads the mourners to the base of the tree. He smiles benevolently. *

FATHER MOULD
Thank you all for coming tonight to pay tribute to our dear girl Merrin. I know that her father would like to say a few words to welcome you.

Father Mould nods to DALE WILLIAMS (55). Dale is a decent, taciturn man, as stoic as possible in the throes of grief. Ig flinches to see Dale so clearly in terrible pain.

DALE
It's real good to see you all here. I haven't felt much like being around people lately. Truth is I haven't felt much like getting up in the morning since Merrin...

Now Dale starts to shake with anger and rage, his hat in his hand, allowing himself to surrender to a righteous fury.

DALE (CONT'D)
Especially when the boy who killed her is still walking the streets. As long as he's free, there's no way her soul can be laid to rest--

Father Mould rests his hands gently on Dale's shoulders. Dale steps back and gets control of himself. Father Mould raises his hands to calm everyone down.

FATHER MOULD
Seeing all of you here tonight is a blessing - it's a state of grace. So let's bow our heads in prayer...

And now our gaze tilts up toward the window of the treehouse, glimpsing the shadowy figure standing just inside... * *

10 INT. TREEHOUSE - NIGHT *

Ig watches from his hiding place up in the treehouse as everyone in town bows their heads in prayer for Merrin. Ig bows his head with them as the breeze blows through the tree. *

Perhaps Ig prays under his breath himself - but whatever, or *who*ever he's praying to, we can't make out the words. He takes a swig from his flask. He's already very drunk. * *

11 EXT. GIDEON WOODS - NIGHT

The last few mourners head off down the hill. The woods are quiet and empty once again.

Cautiously Ig emerges from his hiding place. He clambers down the tree as quietly and stealthily as possible. He considers the shrine that's been erected in Merrin's memory. He stares at all the photographs of Merrin. *

IN FLASHES it's like Ig can see the brutal crime scene photos of Merrin mixed with the photos in the branches of the tree. *

Ig rips the cross down and stamps it into the dirt. He kicks at the flowers, sending them flying into the air. He pulls down the Virgin Mary and breaks it in half. He opens his fly and urinates on the candles, extinguishing them. Glenna suddenly reaches out of the darkness and grabs hold of Ig. * * * *

GLENNA
Jesus Christ, Ig, what were you thinking, coming out here? What if somebody saw you?

But Ig barely registers Glenna, he's so angry and drunk. *

IG *
She went to church every Sunday, she * wore a cross around her neck, and * what good did any of it do her? God * let this happen to her, God let her * die all alone and afraid out here-- *

Above Ig the sky is ominous and black. It's so dark, it's as though heaven can't bear to look at him anymore. * *

GLENNA
For crying out loud, you smell like whiskey. My car's parked down the hill. I'm getting you out of here.

Ig starts to protest but he wobbles a little on his feet. He realizes that he is indeed quite drunk. And he rests his arms on Glenna's shoulders as they head down the hill.

12 EXT. CHURCH STREET - MORNING *

It's just after dawn on the main street of Gideon. The town is quiet and still, just starting to come to life. * *

13 INT. GLENNA'S BEDROOM - MORNING

Ig is sleeping off his drunk, snoring. He snores so loudly that he wakes himself up. His head is half-buried under a pillow. He doesn't know where he is at first.

Then his eyes fall on a naked Glenna lying in bed next to him. He remembers what happened last night. He lets out a sigh, gets up, and pulls himself out of bed.

14 INT. GLENNA'S BATHROOM - MORNING

Ig steps out of the shower and towels himself off. He takes a leak and flushes the toilet.

Protruding from his forehead are what appear to be a pair of very small, knobby horns. We see them before he does: Ig is so hung over he doesn't quite focus on them just yet. *

Then he looks up at himself in the mirror. He looks away and yawns. Then he looks back up at the mirror again. *

Needless to say this is not what Ig expected to see at all. He rubs his eyes to try and make the vision go away.

The horns are still there. The one on the left has fully emerged. The one on the right is just now pushing through his skin. The horns are small but the tips hook upward and look inflamed. Are they cysts? Are they a tumorous growth? * * * *

Cautiously Ig reaches up to touch them, wincing a little. They're extremely painful. Can this be real?

15 INT. GLENNA'S LIVING ROOM - MORNING

Ig stumbles into the living room. The TV is on, broadcasting a daytime talk show. Glenna sits on the couch, wearing a man's dress shirt and very little else, eating a breakfast of supermarket donuts and Diet Coke.

GLENNA
Are you still drunk?

IG
How do I look?

Glenna turns to look at Ig and lets out a harsh laugh.

GLENNA
Way better than you should.

IG
What I mean is, do you see anything, you know, unusual, about my...

GLENNA
You mean the horns?

IG
Shit - so they're real?

Ig looks panicked. Glenna stares at the horns. Which is understandable. It's pretty hard to take your eyes off them. After a moment, she speaks again, extremely matter-of-fact.

GLENNA
Can I have another donut?

IG
Why are you asking me?

GLENNA
What I *want* is to eat the whole box.

This is weirder than any morning-after conversation Ig has ever had. He touches the horns on his head. At this point he doesn't know if they're real or if he's hallucinating. He's also not sure which of the two options is worse.

IG
I need to go to the doctor.

GLENNA
I don't even want to use my hands. I just want to stick my face in the box and start eating. Is that okay?

IG
If you want. Knock yourself out.

And Glenna looks up at Ig, just as the second horn starts to break through his skin. She nods at him gratefully.

GLENNA
Great. Thanks.

Glenna takes a donut from the box and shoves one chunk after another into her mouth without swallowing. She gags softly. Then she inhales deeply through her nostrils and begins to swallow. Ig watches her, his mouth slack with astonishment.

GLENNA (CONT'D)
I didn't even like it. My stomach hurts. Should I eat another one?

IG
Why would you eat another one if your stomach hurts?

GLENNA
I want to get really fat. I'm worthless anyway. Everybody in this town thinks I'm trash. Guys will only sleep with me when they're totally wasted.

IG
That's not true, Glenna...

But Ig trails off, realizing that the current circumstances don't really allow him to make any kind of decent argument.

GLENNA
You never would've screwed me if you weren't blind drunk. I feel so bad about what you're going through and what people say about you, but I could tell you were thinking about Merrin the whole time.

IG
I've got no excuse for last night--

Glenna isn't even really listening to Ig. She leans over the box of donuts again, her expression eager.

GLENNA
You think it would be all right for me to eat the rest of these?

IG
Sure, I mean, go ahead, pig out.

She grins. She kneels down on the floor, takes the box in her hands and shoves her face in it. She makes loud noises while she chews. Ig slowly inches toward the front door.

Glenna gags again, her shoulders hitching. But she keeps right on eating, using her free hand to push more donut into her mouth, even though her cheeks are already swollen.

GLENNA
Mmm. Mmm.

A fly buzzes around Glenna's head and lands on one of the donuts. Either Glenna doesn't notice or she doesn't care: she swallows the fly with the donut. Ig stares at her.

IG
You know what, Glenna, I think I'll just be taking off now.

And Ig gets himself out the door as Glenna lowers her face into the donut box again.

16 INT. IG'S GREMLIN - DAY

"Devil's Haircut" by Beck plays on the car radio. Ig drives recklessly down the street, checking his reflection in the side-view mirror. It looks like the horns have already gotten a little larger and longer. Ig takes his baseball cap out of his pocket and shoves it down over his forehead. *

17 INT. HOSPITAL WAITING ROOM - DAY

Ig steps into the very crowded waiting room. A LITTLE GIRL lies on her back on the carpet, producing great howling sobs. Her YOUNG MOTHER is bent over her, whispering angrily. Everyone else in the waiting room is suffering in silence. Ig heads over to the sweet-faced RECEPTIONIST.

RECEPTIONIST
What can I do for you? *

IG
I need a doctor to look at something.

Ig pulls off his baseball cap and gestures to the horns, half-hoping the Receptionist can see them and half-hoping she can't. The Receptionist looks right at them but her response is chipper and matter-of-fact.

RECEPTIONIST
Well, that sure doesn't look right.
I'll need you to fill out some forms.

The Receptionist hands Ig a clipboard and a pen. Across the room, the Little Girl shrieks even louder than before and bashes her mother in the knee with a toy fire truck. The Receptionist leans in and speaks confidentially to Ig.

RECEPTIONIST (CONT'D)
I want to tell her to shut that
miserable brat up. What do you think?

The Receptionist seems to be genuinely asking Ig's opinion. Ig doesn't quite know how to respond.

IG
I'll just go fill these out.

Ig looks for a chair. The only two available seats are on either side of the Young Mother. The Little Girl screams.

Ig sits down next to the Young Mother and starts to fill out the form, trying very hard to concentrate. After a moment, the Young Mother leans over to speak to Ig.

YOUNG MOTHER
For what it's worth, I'd love to
kick my daughter right in her spoiled
ass. Do you think I should?

IG
No, I don't. Of course I don't.
Why would you even ask me that?

YOUNG MOTHER
Then I ought to just leave her here and drive away. I could divorce my husband. Fuck my golf pro. *

IG *
Excuse me?

YOUNG MOTHER
I'd never been with a jigaboo before. But it's true what they say about black dicks. We call it the five-iron. I should just run off with him. My husband would get me on abandonment, but who cares? Would you want partial custody of *that*?

Alarmed, Ig jumps up and walks over to the Receptionist. He hands her the clipboard. The Receptionist leans in to him.

RECEPTIONIST
I feel like I *have* to yell at that girl's mother. I know it's not her fault that her daughter is a screechy puke, but really now.

The Receptionist smiles at Ig hopefully. Ig realizes she's asking him for permission. He hesitates a moment. Then, out of curiosity more than anything else, he shrugs.

IG
Go ahead. Why not?

The Receptionist smiles at him gratefully. She stands and glances past him, at the Young Mother and the Little Girl.

RECEPTIONIST
Ma'am? Do you think you could show some fucking consideration and take your daughter outside where we won't all have to listen to her screaming?

The Receptionist smiles placidly. The color drains from the Young Mother's face. Ig looks back and forth between them.

YOUNG MOTHER
What the hell did you just say?

RECEPTIONIST
I said you should take that shrieking pig of yours by the hair and drag her the fuck out of here--

YOUNG MOTHER
Fuck you! Shove it up your ass!
You dried-up old twat!

The Young Mother lets go of her daughter's hand. She throws down her purse and screams at the Receptionist. The Receptionist hollers shrilly back. Everyone in the waiting room starts screaming at each other at the top of their lungs.

IG
Come on, everybody, you don't want
to do this in front of your kids--

Ig rises from his chair to try and keep the peace. He takes a gentle but firm hold on the Young Mother. But she grabs hold of Ig's neck in anger. And to steady himself, he puts his hand on her heart...

AND ALL OF A SUDDEN IT'S LIKE IG CAN SEE HER WHOLE LIFE. In flashes we see the woman and her husband getting golf lessons, and the golf pro smiles seductively at her as he shows her the correct stance, and all of a sudden we smash cut to her in bed with the golf pro having wild, dirty sex, and then we cut to her daughter in hysterics, dumping her breakfast into her mother's lap...

And suddenly, as Ig pulls his hand away from the woman's heart, we are wrenched back to reality. Ig is stunned. And he's more than a little amazed by the conflagration that he's seemingly ignited. He looks down at the Little Girl. In the commotion she's stopped screaming. She looks at Ig.

LITTLE GIRL
I hate Mommy. I want to burn her in
her bed with matches. I want to
burn her all up gone.

Ig stares at her. He has absolutely no response for this.

18 INT. EXAMINATION ROOM - DAY

Ig sits on the examination table, stripped to the waist. The NURSE straps the blood-pressure gauge to his arm.

NURSE
You know how this works, right?
It's just a little pressure.

IG
After what I've been through lately,
I can handle a little pressure.

Ig laughs hollowly at his weak joke. The Nurse smiles very pleasantly at him as she checks his blood pressure.

NURSE
You're the fellow who murdered his girlfriend, aren't you? I've seen your picture in the Sentinel.

IG
Actually I *didn't* kill her, no matter what the Sentinel says--

NURSE
My boyfriend is seeing this girl on the side. She works at Bradlees. On my lunch break I'm thinking I should drive over there and key her Saab. Then leave dog shit on the driver's seat. How about that?

Ig is starting to figure out exactly what's going on here. The Nurse has kept right on pumping the blood pressure gauge.

IG
You think maybe you want to stop pumping the gauge over there?

The Nurse nods and smiles as she pulls the band off Ig's arm. The DOCTOR comes into the room and nods to them both.

DOCTOR
Ig Perrish. Long time no see. So what brought you here this morning?

The Nurse leaves the room. Ig leans in to the Doctor.

IG
Can you see anything wrong with me?

DOCTOR
You mean besides your horns?

IG
No, well, yes, that's what I mean. So you can see them too? Shouldn't you be, um, I don't know, *shocked*?

DOCTOR
Well, you know, they're kind of hard to remember. Whenever I look away from you for a second, I sort of forget that you even have them.

IG
What are they? Could they be tumors? Do you think I have cancer?

DOCTOR
They're definitely cause for concern. They look inflamed. Do they hurt?

IG
Like hell.

The Doctor barks out a laugh. He gets some measuring tape from the cabinet and measures the horns.

DOCTOR
Let me see now. You know how I think we should proceed?

IG
How?

The Doctor finishes measuring the horns and steps back. He puts his hand to his chin and furrows his brow thoughtfully.

DOCTOR
We should grind up some OxyContin and have a little snort. I promised myself I'd never snort any at work, because it makes me stupid, but I don't think I can wait six more hours.

IG
(utterly exasperated)
For Christ's sake, why does everybody feel the need to tell me all the bad things they've done and all the bad things they want to do? How about we deal with these things on my head?

DOCTOR
Fucking patients. All you care about is yourselves.

IG
Listen, Doctor - just saw the goddamn horns off.

The Doctor considers this. Then he grins.

19 INT. OPERATING ROOM - DAY

Ig lies on the operating table. The Doctor and the Nurse stand over him. The Doctor puts on gloves and arranges his surgical tools on a tray. The Nurse holds up a mask.

NURSE
Now just breathe normally.

The Nurse places the mask over Ig's face. The Doctor picks up a surgical saw. Ig suddenly looks panicked. He tries to speak but his voice is muffled beneath the mask.

IG
Are you sure this is gonna work?

DOCTOR
Not at all, actually, but it'll be fun to try.

IG
What? Stop! Don't--

But the gas kicks in and he goes out like a light. His eyelids flutter as the world flashes in and out of focus.

And now it's as though we're moving inside Ig's drugged brain, into his memory, as images of his past start FLASHING before his eyes...

20 INT. SACRED HEART OF MARY CHURCH - MORNING

And now the FLASHES of light are still causing Ig's eyes to flutter, only we've gone back into the past. A 13-year-old Ig is sitting in church with his family.

The congregation is singing the recessional hymn. But something is flashing in Ig's eyes - he doesn't know what.

Derrick and Lydia are standing at attention in their Sunday finest. Terry sits next to Ig, looking at vintage nudie postcards tucked into the pages of his hymnal, grinning.

The 13-year-old Lee Tourneau sits behind Ig with his mother. The young Glenna sits with her family a few rows back. And a mean, chubby kid named ERIC HANNITY sits with his parents.

The flashes of golden light are at the periphery of Ig's vision. Ig glances around for the source of the light.

Then he hears a muffled laugh coming from a few pews behind him, on the opposite side of the aisle. He turns to see a very pretty redheaded girl about his age. She sits with her father Dale. Her name, of course, is Merrin Williams.

Merrin fingers a delicate gold cross around her throat. She rotates the cross into the sunlight. She flashes the cross in his eyes, two short bursts and then one long burst. Ig turns and whispers to Terry.

IG AT 13
Have you ever seen that girl before?
What is she doing?

Ig's father Derrick leans down and claps Ig on the shoulder.

DERRICK
I think it's Morse code. That girl is telling you: "Stop looking at my legs or I'll give you a black eye."

Ig's mother thumps Ig lightly on the back of his head with her hymnal. Ig turns to face front and sing the hymn. But he keeps throwing glances back at the girl with the cross. *

Merrin starts to flash Ig with the cross again, but the gold chain comes loose and spills into her hand. She bows her head and tries to fix the cross.

The recessional passes down the aisle, between Ig and Merrin, blocking her from his sight.

21 INT. SACRED HEART OF MARY CHURCH - LATER

After the recessional, Ig starts quickly down the aisle, trying to catch up with Merrin. But she and Dale are too far ahead of him and they disappear out the door.

Ig looks down at the pew where Merrin was sitting. The broken gold cross lies atop its chain, in a square of light.

Eagerly Ig picks up the cross and makes his way down the aisle, looking for Merrin so he can return it to her. But when he reaches the door and looks outside, the girl and her father have vanished: they're nowhere to be found.

22 EXT. KNOWLES ROAD - DAY

Ig, Terry, Lee, Glenna and Eric head down the street after church, pulling at their ties, scratching at their collars. Glenna holds Terry's hand. Terry has his arm around her. *

IG AT 13 *
I think she was doing Morse code. *
She was sending me a message. *

LEE AT 13 *
I can fix her cross if you want. *

TERRY AT 15 *
Whoever she is, Ig, trust me, you've got no chance with her. *

ERIC AT 15 *
I didn't think you even *liked* girls, Ig. Always thought you were a fag. *

GLENNA AT 13 *
Why are you talking about that girl? *
Are we gonna blow shit up or what? *

ERIC AT 15 *
Glenna, you're my favorite girl. *
You like blowing shit up and you're *
not too prissy to give hand jobs. *

Glenna actually smiles with pride at this comment. Terry * puts his arm around her. Ig and Lee look at each other. *

23 EXT. GIDEON FOUNDRY - DAY *

The MUSIC bumps up: "Smells Like Teen Spirit" by Nirvana. * We see a quick montage of more and more exciting things being blown up by cherry bombs.

First: a cherry bomb in a trash can. *

Next: a large Barbie doll. A blackened foot falls to the * ground and lands in the dirt.

Then: an old tire rolls down the hill with a bomb taped inside * it. The tire explodes into pieces that rain from the air.

A watermelon is pulverized into red and green chunks. *

Finally: a giant frozen turkey is deposited in a hollowed- * out tree trunk. The other kids gather around the turkey. *

ERIC AT 15 *
You'll want to find cover or else *
you'll all be wearing turkey dinner.

Eric puts his foot on the edge of the stump and produces a * lighter from his pocket. He ignites the fuse. It spits white sparks. Eric and Terry back away slowly. Ig and Lee * and Glenna watch closely. Ig sticks his fingers in his ears. *

The fuse makes a sizzling sound. Then it stops. Nothing. *

TERRY AT 15 *
Shit. Maybe it got wet. *

ERIC AT 15 *
Hang on. Sometimes it-- *

And the turkey explodes with a shattering CRACK. Smoking * chunks of wood from the tree stump whirl through the air. Bones and meat drizzle down from the sky on all the kids.

Hoots and hollers and applause from all the kids gathered at * the foundry. Eric and Terry are completely exhilarated. Ig * and Lee are happy to be part of the excitement. *

TERRY AT 15 *
What are we gonna blow up now? *

ERIC AT 15 *
Nothing. No way I'm giving up my *
last cherry bomb. *

GLENNA AT 13 *
Come on, Eric, don't be a dick. *

Eric looks up the hill and a wicked grin crosses his face. *

ERIC AT 15 *
The only way I'm giving up this cherry *
bomb is if one of you homos climbs *
in that shopping cart and rides it *
down the hill. Naked. *

Everyone looks up at the hill. It's very steep and the way *
down is full of jagged rocks. And at the base of the hill *
is the river. Eric feels confident that no one will agree. *
But Ig sees his chance to be brave around his friends.

IG AT 13 *
I'll do it. *

GLENNA AT 13 *
Are you for real? *

IG AT 13 *
If he promises to give me the cherry. *

TERRY AT 15 *
Dude, I'm not letting you. What am *
I gonna tell Mom when you flay all
the skin off your scrawny white ass?

ERIC AT 15 *
Let the runt go if he wants to. *
It's no skin off your back. Off
his, probably, but not yours.

LEE AT 13 *
You don't have a prayer of making it *
down the hill in this thing, Ig.

Ig looks at the other kids. There's no backing out now. *

IG AT 13 *
I'm going to make it. *

24 EXT. FOUNDRY HILL - LATER *

As all the other kids watch him from down below, Ig pushes the shopping cart up the hill. He looks down at the other kids far below him and at the river stretching out ahead. *

He can see there are two pipes running along the ground. If he can get the cart between the pipes, he has half a chance. *

ERIC AT 15 *
Hey, Ig, you weird little fuck, what's the point of being shy now? *

Eric hoots and hollers. Terry looks mortified. Glenna and Lee watch Ig closely. Ig takes a hit off his inhaler. * *

Ig defiantly strips down to his underwear and sneakers. He looks down the hill at the river. He steps onto the back of the cart. He takes a deep breath. He pushes off. *

The shopping cart goes faster and faster down the hill. Ig stands on the back, keeping the wheels as steady as possible. The river rushes at him from below. The other kids watch. *

The cart hits a rock at the bottom of the hill and Ig is flung into the air. He is propelled into the sky. *

Then he plunges into the river and gets swallowed up. *

25 EXT. KNOWLES RIVER - UNDERWATER - DAY *

Ig is underwater, sinking like a stone. He hits a rock at the bottom of the river. He's knocked unconscious. *

Then suddenly Lee is in the water next to Ig, wrapping his arms around Ig, bringing him up to the surface. *

26 EXT. KNOWLES RIVERBANK - DAY *

On the shore, Lee leans over Ig, doing mouth-to-mouth on him. Lee pumps Ig's chest: he isn't responding. Lee is looking more and more panicked. *

Then suddenly Ig coughs and spits up water from his mouth. *

LEE AT 13 *
I thought you were dead. You looked a little dead. *

Ig coughs and gasps some more, lying in the mud. Terry and Eric and Glenna come running over. * *

ERIC AT 15 *
Hey, Terry, your brother here is a total fucking lunatic. *

TERRY AT 15 *
You're an idiot. If Lee hadn't been *
here to pull you out--

LEE AT 13 *
It was nothing. Anybody would've-- *

IG AT 13 *
You saved me. Lee saved me. *

ERIC AT 15 *
Did you do mouth to mouth? *

TERRY AT 15 *
When we get home we're telling Mom *
and Dad you fell out of a tree, okay?

Ig nods at Terry, coughing and spitting. But Glenna explodes *
in anger on Ig's behalf.

GLENNA AT 13 *
Shit, Terry, Ig almost *died*, but *
you're scared of getting in trouble
with your mommy and daddy--

IG AT 13 *
It's okay, I'm fine. Now give me my *
cherry bomb. *

Ig holds out his arm to Eric. Eric immediately looks for a *
way to welsh on the bet. *

ERIC AT 15 *
No way. I said ride down naked. *
You wore tighty-whities and Chucks. *

GLENNA AT 13 *
Eric, give him the fucking cherry. *

Terry takes the cherry bomb from Eric and hands it to Ig. *

27 INT. TOURNEAU GARAGE - DAY *

Ig leafs through Playboys and Penthouses. Lee uses pliers *
to tighten up the rings on the chain so he can reattach the
cross. It's precision work and Lee is very good at it. *

LEE AT 13 *
So you like that new girl in church? *

IG AT 13 *
I don't know her yet. *

Ig is studiedly casual but it's obvious he likes Merrin. *

LEE AT 13 *
You already like her enough to get *
me to fix her cross. I like her *
too. She seems, you know, pure. *

IG AT 13 *
Pure? *

LEE AT 13 *
Not like any of the other girls around *
here. Not like Glenna. She gives *
hand jobs to your brother and Eric *
because she thinks guys will only *
like her if she does that stuff. *
But they just think she's trash.

Lee gestures to the pornographic magazines in Ig's lap. *

LEE AT 13 (CONT'D) *
Like those girls in the magazines. *
They airbrush off all their tattoos *
and all the pimples on their butts. *
They pretend they're innocent but *
you can tell they're totally phony. *

IG AT 13 *
Yeah. They're totally phony. *

Ig doesn't really know what Lee is talking about but he agrees *
all the same. Lee finishes and considers the fixed cross. *

LEE AT 13 *
Maybe *I* should give her the cross. *
I mean, *I'm* the one who fixed it. *

IG AT 13 *
No! You can't do that! *

Ig surprises himself with his own vehemence. For a moment *
it seems genuinely tense between them. *

LEE AT 13 *
What will you give me for it? *

For a moment it seems very tense between them. Ig wracks *
his brain for what to give Lee that could be valuable enough. *

IG AT 13 *
Do you want my cherry bomb? *

LEE AT 13 *
For her cross? Like a trade? *

IG AT 13 *
Sure. A trade. *

Ig pulls out the cherry bomb and holds it out to Lee. Lee considers for a moment. Then he takes the bomb from Ig and hands the cross over. His face breaks into a grin. *

LEE AT 13 *
I was just yanking your chain. *

28 INT. IG'S BEDROOM - NIGHT *

Ig gets ready for bed. He takes the cross out of his pocket. He hangs it on the bedpost over his bed.

Ig climbs into bed. He pulls out a paperback book titled MORSE CODE and leafs through it. The gold cross glints off the moonlight coming through the window. * *

29 INT. SACRED HEART OF MARY CHURCH - DAY

Once again Ig sits in the pew with his family, singing the recessional hymn. Merrin sits with her family a few rows back. Ig sneaks glances at her. He holds the cross. *

He finds some sunshine and points the cross at her. Light flashes in her eyes. She looks at him. She grins.

30 INT. SACRED HEART OF MARY CHURCH - DAY

After the service, Ig is looking around for Merrin. She is alone, lighting a candle. Ig gulps: this is the moment. He heads over to her. She smiles. *

MERRIN AT 13
You fixed my cross? *

IG AT 13 *
Um. Well. Yeah. *

Merrin smiles at him. She lifts up her hair and gestures for Ig to put the cross around her neck. Nervously Ig goes over to her. It's intense to be so close to her, to brush his fingers against her skin. He doesn't know what to say. * * * *

IG AT 13 (CONT'D) *
Hey. When you were, you know, * flashing the cross in my eyes, were you - I mean, what were you...

MERRIN AT 13
Just seeing how long before you figured out where the light was coming from. Why? Did you think I was sending you a message or something?

IG AT 13 *
No. Of course not. So. Where did *
you get this? *

MERRIN AT 13
Oh. Well. My mom gave it to me.
My dad would be really mad if he
knew I lost it. He says my mom
blessed it. That as long as I wear
it, it'll always keep me safe.

Merrin heads out of the church. Ig follows after her. He is instantly and completely in love with her.

31 EXT. SACRED HEART OF MARY CHURCH - CONTINUOUS *

Ig and Merrin come out of the church together. It's a *
beautiful summer day. The sun dapples through the trees. *

IG AT 13 *
Can I ask, did something, you know, *
happen to your mother?

MERRIN AT 13
She's dead. She died last year.
That's why my dad and I moved here.

Merrin is very matter-of-fact and straightforward but she clearly wants to close off the topic of conversation. Ig doesn't want to pry but he really wants to be her friend.

IG AT 13
Really? How did she - I mean...

MERRIN AT 13
She had cancer. Is it okay if we
don't talk about it anymore?

IG AT 13 *
Oh. Of course. I understand. *

Ig subsides into silence. Merrin immediately feels guilty *
for shutting him down. She smiles at him gently. *

MERRIN AT 13 *
Thanks again for fixing my cross. *

IG AT 13 *
So, well, I don't know your name. *

MERRIN AT 13 *
(sings lightly, teasing) *
Hello, I love you, won't you tell me *
your name... *

IG AT 13 *
I didn't figure you for a Doors fan. *

MERRIN AT 13 *
I didn't figure *you* for one either. *

She smiles at him. He smiles back at her. *

IG AT 13 *
My name is Ig. *

MERRIN AT 13 *
I'm Merrin. *

If they were more brave, this is the moment when they would * kiss. But before that can happen, Terry comes running across * the gravel, heading toward them, totally freaked out. *

TERRY AT 15 *
Did you give Lee the cherry? *

It's clear from Terry's panic that there's bad news. *

IG AT 13 *
What happened? *

TERRY AT 15 *
It blew up in his hand! *

IG AT 13 *
What? Where *is* he? *

32 INT. GIDEON EMERGENCY ROOM - DAY *

And suddenly we see Lee, with two of the fingers on his left * hand blown off, bleeding from the stumps, being wheeled on a * gurney into the emergency room. Glenna runs after the gurney. *

33 INT. HOSPITAL WAITING ROOM - DAY *

Terry leads Ig and Merrin into the waiting room. Glenna and * Eric are there. Glenna's arms are around Eric. MRS. TOURNEAU * runs out of Lee's room, understandably extremely emotional. *

MRS. TOURNEAU *
What's going to happen to him? It's *
all your fault, all of you-- *

Mrs. Tourneau gestures to all the kids. They shrink back. * The Doctor comes by and puts his arm around Mrs. Tourneau, * guiding her away, down the hall. Merrin whispers to Ig. *

MERRIN AT 13 *
You go in. I don't know him. *

34 INT. LEE'S HOSPITAL ROOM - DAY *

Ig steps into the room nervously. Lee lies in bed. There's a bandage wrapped around his left hand. Ig looks stricken. Lee instinctively tries to cheer up his best friend. *

LEE AT 13 *
Hey, look on the bright side, I've still got eight fingers. *

IG AT 13 *
I'm sorry. I wish I never gave you-- *

But Lee won't let Ig even finish the sentence. *

LEE AT 13 *
I wanted it. I decided. *

IG AT 13 *
But-- *

LEE AT 13 *
Don't worry about me. I'll be fine. *

And from Lee's tone of voice it's clear that he will hear no more apologies from Ig. Ig looks down at the floor. Lee's eyes fall on Merrin waiting just outside the door. The gold cross around her neck glints in the light from the window. *

35 EXT. GIDEON WOODS - DAY *

Ig and Merrin walk through the woods. Ig is feeling deeply guilty. Merrin doesn't know what to say. Finally Ig speaks. *

IG AT 13 *
I didn't tell you the truth. *

MERRIN AT 13 *
What are you talking about? *

IG AT 13 *
Lee's the one who fixed your cross. *
He wanted to give it back to you. *
But I traded him the cherry bomb instead. So it's all my fault. *

MERRIN AT 13 *
How is it *your* fault? *

IG AT 13 *
If he gave it back to you, then he would've been the one who... *

Merrin stares at Ig incredulously. But she can see that he's in pain so she speaks very gently and tenderly. *

MERRIN AT 13 *
You think you traded - you think if *
you let him have the cross, you'd be *
in the hospital, and he and I would-- *

Ig looks at the ground and stuffs his hands in his pockets. *

MERRIN AT 13 (CONT'D) *
I left it there for *you*. It wasn't *
an accident. I wanted you to find *
it and give it back to me. I wanted *
you to be the one who-- *

Impulsively Merrin leans in and kisses Ig on the mouth. Ig *
wraps her arms around Merrin and kisses her back. As they *
kiss, we hear the guitar lick of "Little Wing" by Jimi *
Hendrix. The MUSIC bumps up as Ig and Merrin keep kissing. *

Through the branches Terry can be seen watching them embrace *
and kiss each other. He allows a complicated smile to cross
his face. Then he turns and heads away from them.

36 EXT. GIDEON WOODS - DAY

It's autumn now. Ig and Merrin walk through the woods
together holding hands, in the deepest first flush of love. *
They stop at the treehouse where Ig hid during the vigil. *
Low branches lead up to the trap door. *

IG AT 13
What's this?

MERRIN AT 13
Come on. I'll show you.

And Merrin starts to climb up the branches into the treehouse.
Ig hesitates a moment, and then follows after her.

37 INT. TREEHOUSE - DAY

Ig and Merrin step into the treehouse. Ig looks around the
place in astonishment.

IG AT 13
How did you find this place?

MERRIN AT 13
I was just walking through the woods
one day. I come here sometimes when
I don't want anybody to find me.

IG AT 13
But now I know about it. So now
I'll know where to find you.

And Merrin smiles at him tenderly. Ig leans in and kisses Merrin on the lips. She kisses him back, and the camera starts spinning around Ig and Merrin... *

MUSIC: "I Want You" by the Beatles. And as the camera keeps circling Ig and Merrin, in one fluid motion, we move through time, watching them in the treehouse over the years... *

We see them at 15. It's rainy outside the windows of the treehouse. Ig and Merrin tenderly undress each other, kissing each other all over, starting to make love... *

We see them at 18. It's a starry night. There are candles lit all around the treehouse. Ig and Merrin are naked, still kissing each other, as we keep circling around them... *

38 EXT. KNOWLES BRIDGE - DAY *

MUSIC continues under. Now we see Ig and Merrin at 25, walking out of the woods, taking shelter under the bridge just by the edge of the river. *

MERRIN
We should make a run for it.

IG
It's gonna clear up.

MERRIN
Who cares about a little rain? Here, I've got an idea.

Merrin picks up an old newspaper from the ground. She starts to fold it into an unusual shape. Ig looks down. Among the trash is a half-empty box of birthday candles. He pulls the birthday candles from the ground and grins.

39 EXT. KNOWLES RIVER - DAY

Ig and Merrin stand on the edge of the river, the rain pouring down on them. Ig tucks a candle into the folds of the boat made out of newspaper. Then he pulls his lighter out of his pocket and lights the candle. He hands the boat to Merrin.

Merrin puts the boat in the water. The current starts to carry the boat out into the river in the rain. Merrin extends her arms to the air in triumph.

MERRIN
Merrin Williams and Iggy Perrish, making the world a better place, one paper ship at a time!

IG
Amen to that!

Ig wraps his arms around Merrin and kisses her. They watch as the paper ship sails downstream in the pouring rain...

And IN FLASHES we catch glimpses of much less happy days to come: Merrin's arm all covered with dirt. Her disheveled red hair. Her bloody clothes. Her eyes, devoid of life.

Briefly we see Ig's hallucination: Merrin lying dead in the dirt, snakes wrapped around her body. The images are going by in a quick blur, almost too fast to register..... *

40 INT. OPERATING ROOM - DAY

...and now the FLASHES are coming from the light on the ceiling as Ig blinks back into consciousness.

We're back in the present. The surgical saw is stuck to one of the horns on Ig's head, in the middle of slicing through. Ig looks up at the surgical saw and lets out a yelp.

IG
What the hell is going on here?

Ig turns to see the Doctor and the Nurse. They are half-naked, leaned up against the wall of the operating room, having sex. The Doctor is taking hits of the gas.

DOCTOR
Oh, right, I was going to operate, but then I sort of got distracted.

NURSE
We asked you if we could have sex instead and you said it was okay.

It takes Ig a second to wrap his brain around this.

IG
How could I possibly say that it was okay? I was under anesthesia!

DOCTOR *
You sort of nodded your head so we assumed you thought it was okay.

The Doctor and the Nurse resume having sex, leaned up against the wall of the operating room. Ig looks at himself in the wall mirror, the surgical saw stuck to his horn. It may be his imagination but the horns seem to have gotten longer.

He takes a deep breath. Then with one swift motion he yanks the saw out of his horn. He bites his lip to keep from crying out in pain. The horn starts to bleed a little but it doesn't look like it's budged at all.

Ig darts quickly out of the room, averting his eyes, just as the Doctor and the Nurse start to climax. *

41 INT. IG'S GREMLIN - DAY

Ig speeds down the street away from the clinic. He picks up the baseball cap and tries to put it on but the horns have gotten too big: the cap won't fit anymore. * * *

42 INT. PUBLIC DEFENDER'S OFFICE - DAY *

Ig passes through the metal detectors in the lobby of the public building. The Security Guard looks up at his camera: the horns cause distortions and warping on the video monitor. * * *

43 INT. LEE TOURNEAU'S OFFICE - DAY

Ig comes barreling into Lee's office like a bat out of hell. Lee nearly spills coffee on himself. *

IG
I'm pretty sure everybody in town is going crazy.

LEE
In my opinion everybody in this town has *always* been crazy.

IG
And I think it's all because of me and these goddamn horns.

Ig points to the horns on the top of his head. Lee just stares blankly at Ig, completely at a loss.

LEE
What are you talking about?

Now Ig stops short and actually listens to what Lee is saying.

IG *
The horns! *These* horns! You mean * you can't see them? *

Ig's mind is working a mile a minute to try and figure out what's going on. Lee is getting a little exasperated.

LEE
Are you *high*? Have you been skimming * drugs off your brother? *

IG
Maybe you're just too good, Lee, * maybe that's why you can't see them. *

From Lee's perspective, Ig is raving like a madman.

LEE
I can believe you *think* people see the devil when they look at you. Because unfortunately that's how a lot of people in this town see you.

IG
Only now people *literally* see me as the devil because I have fucking horns growing out of my head.

LEE
Look: I know you've been under an inhuman amount of stress lately. So maybe you're starting to see things that aren't real.

Lee is trying to calm Ig down but he's only working Ig up.

IG
So you think I'm going crazy?

LEE
That's not what I meant.

IG
And if I'm crazy enough to imagine all this...then who knows what else I'm capable of?

This is a new thought and it's really upsetting to Ig. Lee doesn't quite know how to respond to it either.

LEE
Don't say things like that.

IG
You think if I'm this crazy then maybe I got so high that I blacked out and killed Merrin and then I forgot all about it. Don't you?

Neither Ig nor Lee knows what to say for a moment. Finally Lee leans over and speaks to Ig with a deep compassion.

LEE
Why don't you go home to your folks? Let them take care of you.

Ig nods. He leans across the desk and shakes Lee's hand, knocking over some papers. Then he bolts out of the room.

Lee picks up the papers from the file: they're newspaper clippings about the case: *Girl's Boyfriend Questioned in Murder. Girl Fought With Boyfriend On Night of Murder*. Lee looks after Ig with a growing sense of concern.

44 INT. IG'S GREMLIN - DAY

Ig drives down the street, trying to stay calm and breathe normally. Maybe Lee was right and the horns are just a hallucination. He drums his hands on the wheel, relieved, feeling a whole lot lighter all of a sudden.

45 INT. DERRICK & LYDIA PERRISH'S LIVING ROOM - DAY

Ig comes into the house, more than a little worked up. His mother Lydia is tidying up the room. She looks up at him.

LYDIA
I didn't know you were coming over.

IG
I didn't know where else to go.
I've been having a hell of a day.

Ig's voice is cracking. He goes to his mother and embraces her. She puts her arms around Ig and holds him tightly. Finally she lets go of him and smiles sadly at him.

LYDIA
Oh, sweetie, why couldn't you have
gone somewhere else?

IG
What do you mean?

LYDIA
I don't want to hear about all your
problems. I don't want to know.
When you talk, I want to sing.

She claps her hands over her ears and sings loudly.

LYDIA (CONT'D)
La-la-la-la! I want to hold my breath
until you go away.

Lydia crouches down with her hands over her ears and her mouth squeezed tight. She's really holding her breath. Her face is starting to turn a little blue. Ig leans down to her and shakes her by the shoulders.

IG
Mom! Stop it! Don't suffocate
yourself! All right?

Lydia takes her hands off her ears and looks at Ig. Finally she opens her mouth and draws a deep, whistling breath.

LYDIA
Your father and I love you. And we're so sorry all of this happened. But it would be so much better for everyone if you'd just go.

IG
Go where?

LYDIA
I don't care. As long as I don't have to see you. Because it makes me too unhappy. Do you understand?

Ig allows his mother's words to wash over him. Lydia lovingly embraces Ig. She tousles his hair gently.

IG
Sure. I understand.

LYDIA
I don't want you to be my son anymore. I wish I only had Terry.

Ig's face falls. Lydia stares at her son's expression and puts her hand to her mouth, horrified by herself.

LYDIA (CONT'D)
I don't know why I told you that. I hate myself. I was never a good mother. Are you going to go away?

IG
I was never here.

Ig smiles sadly at his mother. Lydia smiles back at him. Then he turns and heads out of the room.

46 INT. PERRISH MUSIC STUDIO - DAY *

Ig comes up the stairs. He trudges past his father's little music studio. He looks at Derrick hunched over his desk, surrounded by his trumpets. Derrick turns to him.

DERRICK
I thought I heard you come in.

Derrick trails off, looking at the horns. Ig winces.

IG
Let me walk you through this, Dad. Here's the part where you tell me something awful you've been keeping to yourself. Probably something about me. Just say it, and we'll get it out of the way.

DERRICK
I don't want to talk to you. Seeing you is too hard.

IG
Well. That's not too bad. Actually I just covered all that with Mom.

DERRICK
I think about what a beautiful girl Merrin was. And when I think about what you did to her...

Ig nods to hear what he's always suspected: that in his heart of hearts, his father believes that Ig is guilty.

IG
You don't sometimes think maybe - just maybe - I didn't do it?

DERRICK
Of course not. You're trying to get away with murder. And the worst part is I'm helping you do it.

This brings Ig up short: his body goes very stiff.

IG
What exactly do you mean?

DERRICK
The guy who runs the state forensics lab - I went to college with him. After you got arrested, I called him. And I asked him to...

Ig has an impulse to pound his fist into the wall, he's so furious. But he checks himself and turns back to his father.

IG
Are you telling me you got your friend to set that fire in the lab?

DERRICK
When the world comes for my son with the knives out, it's my job to stand
(MORE)

DERRICK (CONT'D)
in the way. And if you go to jail - it would kill your mother.

IG
You really think I - you didn't ever think that the evidence you got burnt up - that it might've *saved* me?

DERRICK
How could you do it? She was one of the best people I ever knew. She was my favorite thing about you.

Derrick is sobbing now. Ig doesn't know what to do.

IG
Did you tell anybody about this? Does anybody else know what you did?

DERRICK
You should go talk to Lee.

Ig lets the full impact of his father's words register on him. He bolts from the room.

47 INT. IG'S GREMLIN - DAY

MUSIC: "For Whom the Bell Tolls" by Metallica. Ig drives madly down the road, not paying any attention to the speed limit or the oncoming cars. He's completely infuriated. He's learned he's not safe even at home.

48 EXT. LEE TOURNEAU'S OFFICE - DAY

Ig pulls his car into the parking lot of the office just as Lee is coming out of the building. Ig strides over to him.

LEE
I told you to go home.

IG
To my family? Yeah, I did that, and it was really enlightening. Do you know what my dad did?

And Lee immediately stiffens up.

LEE
Are you about to tell me something I don't want to know?

IG
Did he tell you that he got his friend to set the lab on fire?

Lee winces: it's clear that he already knew about this. But he didn't want Ig to know about it, and he certainly doesn't want Ig yelling about it in public. He looks around to make sure the parking lot is empty and then leans in to Ig.

LEE
Like I said, whatever your dad did, I don't want to know about it.

IG
But you *already* know about it. He told you. Didn't he?

Lee thinks, weighing his words like the good lawyer he is.

LEE
Hypothetically, if I *did* know about it, legally I'm required to tell the police. But what good would that do? It'd only make you look even more guilty. And just maybe - that fire was a blessing in disguise.

IG
How was it a fucking blessing? If the lab hadn't burned down - that evidence would've *cleared* me. Unless you think I actually killed her.

Now Lee doesn't know how to respond for a moment.

LEE
Ig, that's not what I - I don't...

Lee trails off. Ig stares at Lee, shaking his head.

IG
All this time you said you were working so hard for me because you knew I was innocent. But the real reason you're trying to get me off...

Ig now sees he's completely alone: even Lee thinks he's guilty. Lee looks down at the ground, overcome by remorse.

LEE
Hey, Ig, why don't I give you the keys to my place, you can crash on my couch, and tonight we can--

But Ig cuts Lee off with a renewed sense of purpose.

IG
No. I'm fine. Actually I've got a lot to do. I'm gonna figure out who actually killed Merrin. And I'm gonna get him to confess.

LEE
How are you planning to do that?

Ig gestures to the horns which Lee still can't see.

IG
Lately I can be really fucking persuasive.

Ig gets in his car and drives away. Lee stares after him.

49 EXT. O'HARA'S BAR - DAY

Ig pulls the Gremlin recklessly into the parking lot and parks across three spaces. The news vans have found him again: they pull into the parking lot right after him.

Ig gets out of the car and slams the door. Immediately he is surrounded by a crowd of reporters and photographers.

IG
You know, guys, I'd really appreciate it if you'd fuck off.

REPORTER #1
Come on, Ig, admit you killed her, it'd be such a huge scoop for me--

IG
Good to know your journalistic integrity is unimpeachable.

REPORTER #2
If you'd confess to me then I could get out of stupid local news--

Ig suddenly gets an idea. He stops walking and turns to the reporters and photographers. He speaks very brightly.

IG
Hey, how about you guys kick the shit out of each other? Winner gets an exclusive interview with me.

Under the influence of Ig's horns, the reporters turn and look at each other. They start pummeling each other. Their fists fly. *

For a moment we go into slow motion. It's like some layer of hell: the reporters are pummeling each other with the cameras, and wrapping the microphone cords around each other's necks. Ig steps back to watch the carnage.

IG (CONT'D)
Why didn't I think of that before?

Ig heads into the bar, looking back briefly to watch all of the reporters wrestling and punching each other.

50 INT. O'HARA'S BAR - DAY

Ig strides inside and sits right down at the bar. O'Hara comes over, shaking his head at Ig.

O'HARA
I told you I don't want you coming around here anymore, Ig.

Under the influence of the horns, O'Hara picks up the baseball bat from behind the bar and starts to swing it at Ig.

IG
What the hell, Al, you don't want to do that, you'll get arrested.

O'HARA
I don't give a flying fuck if I get arrested.

IG
Why don't you get me a whiskey? You know you want the money.

O'Hara considers a moment and then puts down the baseball bat. Ig tosses some money down onto the bar.

O'HARA
What I *really* want is to burn this place down and collect the insurance. I'm sick of fixing drinks for drunks.

IG
Can you not burn down the bar right now? I need your help with something.

Ig raises his voice so that all the Barflies can hear him. * Perhaps now we notice that the horns have grown longer. *

IG (CONT'D)
If any of you guys know anything about who killed Merrin, you're gonna have to tell me.

Ig looks at each of the Barflies in turn. They are all silent and still. O'Hara is the first to speak.

O'HARA
Only thing I ever killed was a couple dogs. I run a dogfighting ring out of the supply room back there--

IG
Jesus, Al, I don't want to know that.

A very DEPRESSED BARFLY looks up from his drink at Ig.

DEPRESSED BARFLY
I've been unemployed for three months and I hate my life so I can sure understand *wanting* to kill somebody.

The Depressed Barfly picks up his bar stool and hurls it to the floor. He jumps on top of it, splitting the wood.

IG
Okay, well, Rob, that's not what I--

Meanwhile, O'Hara gets out some lighter fluid and douses the bar with it. And an ELDERLY BARFLY opens his coat and starts to drop his pants.

ELDERLY BARFLY
I really want to show everybody my dick. I want that all the time.

Ig covers his eyes as the Elderly Barfly opens his coat, facing the other Barflies, away from us. And a SURLY BARFLY at the far end of the bar finally speaks up.

SURLY BARFLY
All I know is, I got a cousin who's a cop and he knows who the new witness is. This waitress who served you the night Merrin got killed says she saw you drive back to the restaurant and drag Merrin into your car. *

Ig takes this in, his face going hard with cold rage. He downs his whiskey in one gulp and nods at the Barfly.

IG
Thanks a lot, Stan, much appreciated.

Ig turns and heads out as O'Hara lights a match. The lighter fluid catches fire. The bar goes up in flames.

51 EXT. O'HARA'S BAR - DAY

As Ig strides across the parking lot, we move into slow motion. The MUSIC rises: "Paint it Black" by the Rolling Stones. Behind Ig the bar is on fire. It's apocalyptic. *

A few of the reporters are still wrestling each other. But most of them lie in a battered, bruised heap in the middle of the parking lot. One of the Reporters calls out weakly. *

REPORTER #1 *
My interview...? *

As Ig gets into the Gremlin, he turns and looks back at the bar. Through the windows he can see the flames rising higher and higher. Ig allows himself a small, pleased smile. *

52 INT. IG'S GREMLIN - DAY

MUSIC continues under. Ig reaches into his glove compartment and tosses everything out onto the floor of the car. He pulls out his pack of cigarettes. Something else from the glove compartment catches his eye. *

It's a ring case. He picks up the case and opens it. A simple but beautiful gold band ring is inside. He hasn't allowed himself to look at this ring since Merrin died. *

And suddenly IN FLASHES we're taken back to the past...

53 INT. ANTIQUES STORE - DAY

...where Ig is looking at the ring for the first time. We're in a musty old antique store, a cluttered mix of trash and treasure. Terry and Lee are with him. It's only a couple months ago so they all look much like they do now. But it's clearly before Merrin's death: they all look happy.

IG *
So you'll all come by The Pit tonight *
at around nine and surprise her. By *
that time I'll have done the deed *
and we can all go celebrate together. *

LEE *
Sounds good by me. *

Ig picks up the ring and looks at it very closely. *

IG *
You don't think it's too cheap? I *
mean, there's no diamonds or anything. *

TERRY
I'm flush from the tour, Ig, so if you want more money for a nicer ring, I'll give you as much as you need.

LEE
Merrin likes things that have history. So this ring is perfect for her.

The ring glints off the light from the window just like Merrin's cross. Ig allows himself a small, hopeful smile.

54 INT. THE PIT BAR & GRILL - NIGHT

Ig comes through the front door of the crowded and noisy restaurant. The jukebox is playing "Come Together" by the Beatles. Ig checks the jewelry box with the gold band cupped in his hand. He stuffs the box in his pocket.

He sees Merrin sitting alone at a table in the middle of the restaurant. There's a drink in front of her. She looks distraught. He goes over and sits down across from her.

IG
Is everything all right?

Merrin shakes her head. She tries to talk but she's too worked up. Ig stares at her, suddenly very concerned.

IG (CONT'D)
What's wrong? Merrin?

MERRIN
Look. Um. I don't know how to say this so I'm just gonna say it. I'm moving down to Boston.

IG
I don't understand.

MERRIN
I think we should stop seeing each other. At least for a while.

Ig is completely floored by this. Merrin looks deeply upset. VERONICA (35), the bleached-blonde waitress, comes by, all smiles and cleavage.

VERONICA
Hey, lovebirds: ready to order?

MERRIN
We haven't made up our minds yet.

Veronica heads off. Ig's eyes are locked on Merrin.

IG
I don't understand. I thought everything was going great. Better than ever, the past couple months.

MERRIN
It's just, we've never had a chance to be apart from each other. I've never had a chance to think about what I want for my own life.

Ig can't believe what he's hearing. It takes him a moment to get his bearings. Merrin's face is completely pale.

IG
I know what *I* want. I want the life we've spent years dreaming about.

MERRIN
That's the whole problem. We've been dreaming about this since we were kids. Now we're grown up and we've got to be more practical.

IG
I'm not sure what you mean by that.

Merrin is struggling very hard to find the words. Ig just stares at her, his face turning very pale.

MERRIN
I don't want either one of us to wonder if we missed out on anything. I don't want to ever be the reason for your regrets.

IG
How many times have we talked about getting married? About what we're going to name our *kids*?

MERRIN
You act like we already *have* kids, like we're *already* married. You live in your head. I'm not sure I ever even *wanted* kids.

IG
Well, it sounded like you were into the idea the last eight thousand times we talked about it--

Ig has raised his voice sharply. The restaurant has gotten quiet around them. Everyone is watching them fight.

MERRIN
I don't know *what* I want. I need a chance to get clear of you and think about my *own* life for a while.

IG
What are you saying? I'm suffocating you? Is that what you mean?

MERRIN
I just want us to take some time apart. Then maybe we can figure out if we can love each other as adults.

Ig tries very hard to wrap his mind around all this.

IG
That's why you're breaking up with me? That doesn't make any sense.

MERRIN
Listen to me. How many girls have you been with? In your whole life?

IG
You know the answer to that.

MERRIN
Just me. No one does that. Nobody on the planet. You need to see other people before you can really decide if you want to be with me--

IG
I don't *want* to see other people! Is that what *you* want?

And now Merrin doesn't know what to say. Ig stares at her. His whole world is re-arranging itself in his mind.

IG (CONT'D)
Are you in love with somebody else?

Merrin looks down at her lap. Tears spring to her eyes. Ig takes this as an answer. He is devastated and infuriated.

IG (CONT'D)
How far has it gone?

Merrin doesn't know how to answer. She just starts to cry. This only makes Ig even more upset. He pounds the table.

IG (CONT'D)
Have you already fucked him?

MERRIN
Ig. Please.

IG
No, you have to tell me everything.
Tell me if you've fucked him already.

MERRIN
Why would you even ask me that?

IG
Because I want to know everything.
It'll make it easier to hate you.

Now Merrin starts to cry full out. She sobs. Ig can only take this as a confirmation of her unfaithfulness.

MERRIN
If there are things I don't want to tell you...it's just because I don't want you to get hurt.

IG
It's a little goddamn late for that.

MERRIN
You deserve better than you got when you threw in with me.

IG
What the hell does that mean?

MERRIN
(with great effort)
I'm not in love with you anymore.

Merrin rises to her feet. Ig grabs hold of her arm in fury. The attention of the entire restaurant is focused on them.

IG
We're not done talking about this.

MERRIN
Let go of my arm.

Merrin breaks away from Ig and runs off to the bathroom. Ig stares after her, then turns to the other restaurant patrons.

IG
What the hell are you looking at?

The burly MANAGER comes over and taps Ig on the shoulder.

MANAGER
Sir. We're going to have to ask you and your wife to leave.

IG
She's not my wife. She's just someone I used to fuck.

Ig pulls two twenties out of his wallet and throws them down on the table. He storms out of the restaurant.

55 EXT. THE PIT BAR & GRILL - NIGHT

Ig comes out the door. It's raining cats and dogs outside. Terry is running inside, coat over his head.

TERRY
Hey, Iggy, how'd it go, did you already propose--

IG
Party's over, Terry. Go home.

Terry stares quizzically as Ig gets in his Gremlin. He pulls into reverse so fast that he backs right into a telephone pole. Terry runs over and pounds on Ig's hood.

TERRY
Ig - come on!

Ig swerves the car. Terry has to jump out of the way. Ig pulls out of the parking lot just as Merrin comes outside.

She hugs herself, standing in the rain next to Terry. She stares at Ig miserably. Ig puts his foot on the gas and hightails it onto the highway.

56 EXT. DUNKIN DONUTS - MORNING

Ig lies asleep in his car in the parking lot behind the Dunkin Donuts. An empty bottle of Jack Daniels sits in the passenger seat, along with the jewelry box with its gold ring.

All of a sudden there's a knock on the window. Ig bolts up. Two policemen stand there looking at him. One of them is ERIC HANNITY (28) who unsurprisingly grew up to be a cop. His right-hand man is a lug named WALLACE STURTZ (26).

HANNITY
Good morning, Ig. Can you roll down your window so we can talk? When was the last time you saw Merrin?

The gravity on Hannity's face makes Ig seize up.

IG
What happened to her, Eric?

STURTZ
What makes you think something happened to her?

IG
(more and more panicked)
It's all my fault. Anything that happened to her. It's all my fault.

Hannity and Sturtz exchange a loaded glance. As far as they're concerned they've just gotten their confession.

HANNITY
Why don't you come down to the station and we can talk about it there?

IG
What the hell did I do?

And as a dazed Ig allows Hannity and Sturtz to guide him out of the truck and over to their cruiser...

57 EXT. THE PIT BAR & GRILL - DAY

...WE SUDDENLY SLAM BACK INTO THE PRESENT as Ig slams the car door shut. He strides up to the door of the restaurant. *

58 INT. THE PIT BAR & GRILL - DAY

Ig flings open the door and storms inside. It's mid-afternoon so the place is pretty much deserted. Veronica, the busty waitress, is at her station.

VERONICA
You can seat yourself anywhere, honey.

IG
You're the waitress who served me and Merrin the night she died, right?

Veronica's eyes wander to the horns on Ig's head. Then her face hardens into recognition.

VERONICA
Wait. You're the guy. Ig Perrish.

IG
I heard you've been telling lies about me to the police.

Under the influence of the horns, Veronica allows a deeply wicked grin to cross her face.

VERONICA
Sure I have. And you know, I don't feel even a little bad about that.

IG
What exactly did you say to them?

Ig is clenching his fists, doing his best to control his temper. His horns are starting to vibrate with power.

VERONICA
I said I went out to the parking lot because your girlfriend forgot her coat and I saw you drive back and yell that you were gonna kill her.

IG
But you know that didn't happen!

VERONICA
Then I said I saw you drag her into your car and drive off.

IG
Why the hell would you say that?

VERONICA
Because I want to be the star witness at your trial so I can be in all the newspapers and on TV. I'm pretty enough to be on TV. Especially if I get my tits done like I want.

Veronica is smiling dreamily. Ig snaps: he grabs her around her neck, clutching her by the throat.

IG
You're a fucking crazy liar!

VERONICA
(giggles naughtily)
I am. I am *so* bad. Sometimes people ask what you did to her. I tell them after you beat her brains in, you turned her over and fucked her dead corpse in the ass. You should see their faces when I say that.

Disgusted and infuriated, Ig wrenches himself off of Veronica.

IG
You're sick! You're insane!

The Manager comes out of his office and runs over to them.

MANAGER
Hey! Get the hell off her! *

The Manager grabs Ig and takes several wild swings at him. Ig punches the Manager right in the nose.

Like many big guys, the Manager isn't used to being hit. He grabs his bloody nose and holds it, moaning a little.

Ig surveys his handiwork with more than a little pleasure. * He turns and heads out of the restaurant, leaving Veronica * behind to comfort the bleeding and whimpering Manager.

59 EXT. BLUE NOTE NIGHTCLUB - EVENING

Ig pulls the Gremlin into the parking lot of the small club on the edge of the two-lane state highway. The place used to be grand but it's definitely seen better days.

Ig gets out of the car. He can hear the sound of jazz music coming from the inside of the club. And from deep in the woods he can hear another sound. He can't put his finger on what it is. It sounds like some kind of hiss. *

Ig peers into the woods: it seems like someone...or some*thing*...is watching him very closely. But what? Ig shakes it off. He's got bigger fish to fry right now.

Ig pulls his hoodie over his head and his horns in an attempt to make himself look slightly less conspicuous. He takes a deep breath and heads inside. As he heads off, we catch a * glimpse of snakes slithering across the grass. *

60 INT. BLUE NOTE NIGHTCLUB - EVENING

Ig hovers in the back of the club. There's a very sparse audience. Terry is playing trumpet in his quintet. All of a sudden Glenna sidles over to Ig. She leans in and whispers.

GLENNA
Ig: how's it going?

IG
How do you *think* it's going? Because it's going worse than that.

Ig keeps his voice low so no-one will hear. Glenna belches.

GLENNA
Unh. Excuse me. I had some of those supermarket donuts this morning. I think maybe they'd gone bad.

IG
Yeah, I was there, don't you remember?

GLENNA
You were? Really? I guess I was still drunk. Don't worry, Ig, things aren't as bad as you think they are.

IG
If you say so.

Glenna puts her hand on Ig's shoulder. It's kind of a tender moment between them. But then Glenna breaks the mood.

GLENNA
Why don't you let me suck your cock in the men's room? I'd like that. And I bet it'd make you feel better.

IG
No, um, thanks, but not right now.

GLENNA
Then maybe one of these other guys wants his cock sucked.

IG
Glenna, you don't want to do that. You need to take care of yourself. Will you promise me you'll do that?

Ig puts his arms on Glenna's shoulders. She nods. Terry looks out at the audience and his eyes lock with Ig's. Ig nods at Terry and quickly walks out of the club.

61 EXT. BLUE NOTE NIGHTCLUB - NIGHT

Ig heads out of the club and leans against his car agitatedly. Some of the patrons trickle out of the club. Finally Terry comes out of the club. He looks very tense.

TERRY
Ig, I didn't know you were here - Jesus Christ, what's on your head?

IG
They're horns, crazy story - listen, this waitress from the Pit - she told the cops she saw me drag Merrin into my car and drive away from the restaurant--

Ig puts his hands on Terry's shoulders. Terry is looking more and more jittery.

TERRY
I know for a fact that's not true.

IG
You know that, and *I* know that, but how the hell am I gonna prove--

TERRY
I mean, Merrin left the restaurant with *me* that night.

Under the influence of the horns, Terry is being completely honest with Ig. Ig stops short and stares daggers at Terry.

IG
What do you mean, she left with you? How come you never told me about any of this before?

TERRY
I wanted to. I was just scared.

IG
What *else* haven't you told me?

Terry opens his mouth but he doesn't know how to begin. Impulsively and furiously, Ig grabs Terry by the collar. The lights from the club illuminate them in the empty parking lot on the desolate stretch of highway.

IG (CONT'D)
Tell me or you're gonna have a hell of a lot more to be scared of.

Ig shoves Terry to the ground and jumps on top of him. He pounds his fists into Terry's chest.

He puts his hand on Terry's heart. And all of a sudden it's as though we and Ig can travel into Terry's memories...

62 EXT. THE PIT BAR & GRILL - NIGHT

...and we are back in the past, the night Merrin broke up with Ig, this time looking at what happened from Terry's perspective. Ig comes out the door. It's raining cats and dogs outside. Terry is running inside, coat over his head.

TERRY
Hey, Iggy, how'd it go, did you already propose--

IG
Party's over, Terry. Go home.

Terry stares quizzically as Ig gets into his Gremlin. Ig pulls into reverse so fast that he backs right into a telephone pole. Terry runs over and pounds on Ig's hood.

TERRY
Ig - come on!

Ig swerves the car wildly. Terry has to jump out of the way. He pulls out of the parking lot just as Merrin comes out of the restaurant. She hugs herself, standing in the rain next to Terry. She stares at Ig miserably. Ig puts his foot on the gas and hightails it onto the highway.

TERRY (CONT'D)
What's wrong? Merrin? What is it?

MERRIN
Can you do me a favor? Can you please get me out of here?

63 INT. TERRY'S CAR - NIGHT

"Where Did You Sleep Last Night" by Nirvana plays on the radio. Terry drives. Merrin sits next to him. She is deeply agitated. Terry is clearly more than a little drunk. *

TERRY
What just happened with you and Ig?

MERRIN
I don't want to talk about it. Is it okay if we don't talk about it?

Merrin runs her hand through her hair, in pain. Terry digs in his jacket pocket and pulls out some pills and a flask. *

TERRY
You want some whiskey? Or some E? *
I thought we were gonna be celebrating your engagement tonight, so I got a head start on the festivities. *

MERRIN
Thanks, Terry, but no, I need to feel what I'm feeling tonight.

TERRY
You just tell me where you want to go and I'll take you there.

Outside the rain is pouring down in buckets. Merrin looks very distraught. She turns to Terry, very intensely.

MERRIN
Pull over here. I want to get out of the car. All right?

TERRY
What are you talking about? It's the end of the world out there.

MERRIN
I want to take a walk. I have to clear my head.

Merrin pulls open the car door while Terry is still in motion. Quickly Terry pulls off to the side of the road.

TERRY
Jesus, Merrin, are you trying to get yourself killed?

Merrin gets out of the car. Terry stumbles out of the car, tripping, laughing to himself.

64 EXT. GIDEON WOODS - NIGHT

The rain is pouring so hard it's almost impossible to see. * Merrin is heading down a dirt path into the forest. Terry follows after her. He is wobbling a little on his feet from the effects of the drugs but he's still in a great mood.

TERRY
Come on! Merrin! Come back!

MERRIN
Thanks for giving me a ride! But I'm fine now! Really I am!

TERRY
Don't be ridiculous, where do you even think you're going?

The rain keeps pouring down. Merrin disappears into the shadows of the trees. Terry follows after her, his knees buckling a little bit beneath him, laughing wildly.

MERRIN
Terry, you're high out of your mind! * And I need to be alone right now! Can't you just leave me alone?

TERRY
It's hide and seek...you're hiding... and I get to seek after you!

Terry marches further into the woods after Merrin. He lifts his face to the sky as the rain pours down on him. He stumbles a little on his feet as he heads deeper and deeper into the forest. He calls out to the empty air.

TERRY (CONT'D)
Merrin? Merrin?

But he can't see Merrin anywhere. He's all turned around. He's not sure where Merrin went or how to get back. And he's much too drunk and high to think clearly. *

He sees a small shelter for hikers on the edge of a thicket of trees. Terry goes and sits beneath the shelter to get out of the rain. He leans his head back and wraps his arms around himself and allows his eyes to close...

65 EXT. GIDEON WOODS - DAWN

Terry's eyes twitch open. The rain has subsided. It's just drizzling lightly now. It's nearly dawn. *

As Terry comes to, he sees that he's lying right next to a * stone. There's blood on the stone. And there's blood on * Terry's shirt and hands. *

He rises to his feet. He heads deeper into the thicket of * trees. The ground is damp but the rain is fairly light. And now that the sun is rising, it's much easier to see.

He comes through the thicket and sees the familiar treehouse. Then he sees Merrin lying in the dirt below the tree. He can't make sense of what she's doing on the ground.

TERRY
Merrin? Are you all right?

But he stops short when he gets a closer look at Merrin. It's clear that she's dead just from the look in his eyes. He puts his hand to his chest and lets out a moan. *

66 EXT. KNOWLES RIVERBANK - NIGHT *

Terry stands on the edge of the river. He's shaking: he * doesn't even remember what if anything he's done. In a panic, * he pulls off his bloody shirt, wraps it around the rock, and * hurls the rock into the river. *

67 EXT. BLUE NOTE NIGHTCLUB - NIGHT

...and suddenly we find ourselves back in the present. An apoplectic Ig is sitting on top of Terry, punching him.

IG
What did you do to her? Do you even * remember what you did to her? *

TERRY
I never would've - I loved Merrin too, you know that - somebody else must've followed us into the woods--

Ig keeps wailing on Terry, very hard. Terry is so guilt-ridden he doesn't even bother to defend himself.

IG
You never told anybody about any of this! Even though everybody thinks I killed her! You were just gonna let me go to jail!

All of a sudden there's the sound of a SIREN. Ig and Terry look up as a police car comes speeding into the parking lot.

Hannity and Sturtz get out of the squad car with their guns drawn. Ig and Terry raise their hands into the air. Ig rolls his eyes: this night just gets worse and worse.

HANNITY
We got a call on the radio there was an altercation out here and we had a pretty good idea who was responsible.

TERRY
Listen, Eric, this is all my fault--

HANNITY
Shut up and go back inside, Terry, this don't concern you.

Terry nods, frightened, and runs back inside the club. Ig yells after Terry, completely enraged.

IG
Goddamn coward!

But Terry has already disappeared inside the club. Hannity and Sturtz take a step toward Ig, their guns drawn.

HANNITY
You better calm down, Ig, you don't want to be resisting arrest. Or we'll be inclined to use force.

IG
Why are you arresting me? I got in a fight with my brother. So what?

HANNITY
Thing is, this club is across the county line. Which means we caught you fleeing jurisdiction.

IG
For Christ's sake, talk about the most obvious kind of trumped-up charge--

Hannity and Sturtz click back the triggers on their guns. It's clear they're looking for any excuse to shoot him.

HANNITY
I got this guy covered, Sturtz, so why don't you check that Gremlin, see if you can find anything?

Sturtz nods and opens the car door, shining his flashlight, poking around. Ig keeps his hands in the air and tries very hard to keep his tremendous anger in check.

IG
You want a confession, you get my brother back out here, he's sure as hell got something to confess to you--

Sturtz pulls out a plastic bag from under the front seat of Ig's car. He holds it up in the air triumphantly.

STURTZ
Hey, look what I found! This looks like a piece of Merrin's dress, don't it? All covered with blood and stuff.

Sturtz holds up the bag. It does indeed appear to contain a bloody garment. Ig is completely infuriated.

IG
You know that's not mine!

HANNITY
Guess that's why you were headed out of town at midnight, you were looking to dispose of the evidence--

IG
You just planted that in my car! Goddamn you!

Hannity keeps the gun trained on Ig and nods to Sturtz. Sturtz gets out his handcuffs and heads toward Ig.

In anger and desperation, Ig kicks at Sturtz. Sturtz takes out his billy club and knocks Ig into the dirt.

Now Hannity and Sturtz take the opportunity to really go to town on Ig. Hannity kicks Ig in the stomach. Sturtz puts his boot down on Ig's hand. Ig lets out a cry of pain.

Ig lies there helpless and moaning and furious in the dirt. Hannity and Sturtz look down on him with grim satisfaction.

68 INT. SQUAD CAR - NIGHT

Hannity drives down the highway. Sturtz sits next to him in the front seat. A bruised Ig sits handcuffed in the back seat behind the grille. He presses his face to the grille.

IG
Jesus, Eric, you've known me all my life. Don't you know that I never would've done anything to Merrin?

HANNITY
Bullshit, Ig, you *confessed* to me.

IG
That's not what I - I said it was my fault, what happened to her, because I ran off on her, I left her alone--

Hannity turns back to look at Ig through the grille. Under the influence of the horns, he is unrepentantly violent.

HANNITY
You listen to me, asshole - I'm gonna make sure you get punished for what you did to her, even if I have to beat you to death with my own hands.

STURTZ
Do it, Eric, beat him to death! *
That'll give me something to whack off over tonight, only I'll be picturing both of you naked.

HANNITY *
Yeah, I'd like that. I like to *
imagine you naked too, Sturtz. *

Ig turns to stare at Hannity and Sturtz. Ig is actually *
struck dumb for a moment. Hannity and Sturtz look neutral. *
Ig faces front and they speed down the highway in silence.

69 EXT. GIDEON POLICE STATION - MORNING *

Lee leads Ig out of the station into the early light of day. Ig is incredibly furious and Lee is exasperated with him.

LEE *
You're just gonna keep on finding *
new ways to make this as hard on me as possible, aren't you?

IG *
You know Hannity and Sturtz planted
that stuff in my car, right?

LEE
Sure I know that. But it's gonna
take all my fancy footwork to make
anybody else believe that.

IG *
And I know who the new witness is. *
It's this waitress from the Pit. *
But she's lying about everything-- *

LEE *
Have you been talking to witnesses? *
Jesus, I have to keep you on a leash. *

IG *
And Terry picked up Merrin from the *
restaurant that night. He even *
followed her into the woods. *

This stops Lee short. He turns and stares at Ig. *

LEE *
You're telling me that your brother *
had something to do with--

IG *
(very intensely) *
He was there, he told me so himself. *
I can't believe he'd ever do anything *
to Merrin. But he can't remember *
anything that happened in the woods-- *

LEE *
So why did he decide to confess that *
to you all of a sudden? *

IG *
I told you, because of the horns! *

Once Ig mentions the horns, Lee no longer believes a word *
that his friend is saying. He takes hold of Ig firmly. *

LEE *
Look, Ig, I can't talk to you when *
you're like this. You're going home *
and staying there till I say otherwise-- *

Instinctively Ig grabs Lee by the neck and pushes him away. *
Lee's collar pops open. *

A small gold cross hangs from Lee's neck. Ig's eyes lock on the cross. He recognizes it instantly.

IG
What are you doing with her cross?

It takes Lee a half-second too long to respond to this.

LEE
What are you talking about?

IG
Why are you wearing Merrin's cross?

Lee puts his hand to the cross he wears around his neck. Ig's eyes widen as he slowly comprehends what's going on.

LEE
This isn't Merrin's. It's mine.
I've had it for who knows how long.

IG
You think I'm an idiot? That I don't know what Merrin's cross looks like?

Lee has to admit the truth of this. He takes a deep breath.

LEE
Yes. It's hers. She gave it to me.

IG
Why would she do that?

Lee hesitates: he realizes there's no good answer to this question. So he speaks as calmly as possible.

LEE
There are a lot of things you don't know about Merrin. And, well... there are a lot of things I never told you about Merrin and me. We never wanted you to know.

Ig's whole world crumbles. He doesn't want to hear any of this. But he feels like he needs to know the truth.

IG
What are you talking about?

LEE
It wasn't anything we meant to happen.
It just sort of happened by itself.

IG
You mean *you* were the one she--

LEE
Don't make me...the last thing I ever wanted to do is hurt you.

IG
If you don't want to hurt me then you're doing a fucking lousy job.

Now that Lee has started confessing, he can't stop it. And Ig can do nothing but stand there in growing fury.

LEE
When I heard she was dead - the first thing I thought was that you found out about it and you - that's why I've been working so hard to--

IG
Lee - what the hell - how could you?

Ig stares at Lee in complete incomprehension. Lee extends his arms helplessly and speaks with a deep sorrow.

LEE
I was in love with her. I'm still in love with her. And I--

Ig can't hear any more of this. He knows he'll hit Lee if he keeps standing there. So he turns and strides over to the Gremlin. Lee calls after him.

LEE (CONT'D)
Ig - Ig!

But Ig gets in the car and steps on the gas. Lee stares helplessly as Ig burns rubber down the street.

70 EXT. KNOWLES BRIDGE - DAY

MUSIC: "Shake That Devil" by Antony and the Johnsons. Ig pulls the Gremlin to a stop and jumps out, completely wracked by what he's just heard. He stands there under the overpass of the stone bridge.

AND WE JUMP INTO HIS HEAD where we see IN FLASHES the times he and Merrin and Lee spent together: hiking through the woods, drinking beer on the water tower, making dinner for each other, dancing at the Blue Note. And it's like he can suddenly imagine the shared glances and meaningful looks that Lee and Merrin were sharing behind his back.

NOW WE JUMP BACK to reality. Ig impulsively leans up against the side of the bridge, bracing the horns against it, trying to cut them off. He cries out in pain: the horns are part of him, after all.

On the overpass above him we can see several snakes crawling back and forth. They're making the same hissing sounds that Ig heard in the woods. Ig is too distracted to notice them.

Finally Ig realizes the horns aren't going anywhere. He lets out a howl of anger and frustration.

71 EXT. WILLIAMS HOUSE - DAY

Ig comes up the walk of the rustic A-frame in the woods. * There's a dog chained up in the yard. When the dog sees Ig * it starts to go crazy, barking and whining, extremely upset. *

Ig knocks on the door. Agitatedly he bounces on the balls * of his feet. The door flies open. Dale Williams stands in the doorway. He holds up his rifle, pointing it at Ig.

DALE
Get the hell off my property.

IG
I know I'm the last person you want to see, but you're the only person in the world I can ask about this.

DALE
I got nothing to say to you. I should * shoot you right in the heart.

Dale keeps the gun trained on Ig. But Ig takes a tentative step forward, keeping his voice as steady as possible.

IG
If you really wanted to kill me, you'd already have done it. I know that for a fact. See, these days I bring out the worst in people.

DALE
What I want is for you to tell me the truth about what you did to my daughter. *Then* I want to kill you.

Dale puts the gun down but he keeps holding it. He's not aggressive anymore but he's clearly not to be trifled with.

IG
I loved Merrin. You know that. She was my whole life.

DALE
You're actually gonna stand there and cry over her in front of me?

IG
I know you're the only person who loved her as much as I did, who knew her at least as well as I did--

DALE
Don't you dare say we're the same. You don't know the first thing about what I'm feeling. When I was watching the cancer devour my wife's insides, the only saving grace was I thought that was the worst thing that'd ever happen to me. But boy was I wrong.

Dale is speaking calmly but he's clearly deeply enraged. Ig tries to respond as directly and simply as possible.

IG
You have to believe me, Mr. Williams. I loved her more than anything. But now I'm not sure if I ever really even knew who she was. And I just thought maybe you could tell me if she...if she ever really...

Ig trails off, realizing how impossible this question is. Dale shakes his head at Ig with a bitter contempt.

DALE
You got some kind of nerve, boy, coming out here, wanting me to talk to you about my daughter. Asking me for *comfort*. I don't think I'll ever have any comfort for the rest of my life. And I sure as hell don't have any to give *you*.

Ig realizes the truth of this. He stuffs his hands in his pockets and looks down at the ground, deeply ashamed.

IG
You're right. I'm sorry I came out here. I didn't mean to cause you any more pain.

DALE
If you want comfort you'd best go to church and pray for your soul. And don't ever come back here again or I promise you I *will* shoot you.

Dale picks up his rifle again, aiming it right at Ig. Ig nods in understanding.

IG
If I was in your shoes I'd think I was guilty too. But I never could've done anything to hurt her. Not in a million years. Because life without her...it isn't even life anymore.

Perhaps Ig's genuine grief finally starts to crack something in Dale. But Dale's expression remains stoic. Ig turns and heads out of the yard. Dale keeps his rifle trained on Ig.

72 EXT. SACRED HEART OF MARY CHURCH - DAY

Ig gets out of the Gremlin. Father Mould is in the graveyard just on the side of the church. He is praying over the headstones. Father Mould looks to see Ig.

IG
Father Mould?

Father Mould stares at the horns on Ig's head. His eyes narrow into slits. He nods in grim understanding. It's as though he's been waiting for this moment his whole life.

FATHER MOULD
When you spend your whole life trying to do the Lord's work, you expect the Devil to show up on your doorstep someday. So finally: here you are.

IG
I woke up like this yesterday morning. And you're the only person I know who might understand the reason why.

FATHER MOULD
I suppose it's because you killed that beautiful girl Merrin Williams. And now the Devil has claimed you.

IG
Except I didn't kill her. So why is this happening to me?

Father Mould peers at Ig, considering him carefully, looking at the horns. He puts his hand to his cheek thoughtfully.

FATHER MOULD
All I can say for sure is that you've turned away from God. You've cast yourself into the darkness.

IG
Ever since Merrin got killed I can't see anything good anywhere.

FATHER MOULD
So you can't see anything holy in the world. And you can't see anything good or decent in yourself. So this...this is what's become of you. *

Father Mould gestures to Ig with a sad understanding.

FATHER MOULD (CONT'D)
You've fallen from grace. Every devil is a fallen angel. And I'm afraid you're still falling. *

IG
But how can I stop this? Is there any way I can become human again?

Father Mould speaks very calmly, serenely, and thoughtfully.

FATHER MOULD
You've cast yourself out of Paradise. Heaven's light is lost to you. When * Satan was cast out of Heaven, he was * cursed to crawl the earth like a * snake. There's no hope for you.

IG
So there's no way you can help me?

Ig is quietly devastated. Father Mould thinks for a moment. Then he gestures to the shed next to the graveyard.

FATHER MOULD
I suppose there's *one* way. I've got a rope in that shed. I can take you out to that tree where Merrin died and string you up. Unless you'd like to do the decent thing and hang yourself. What do you say?

Ig takes in Father Mould's words. If he was fairly certain he was doomed before, now he knows it for sure.

73 EXT. LEE TOURNEAU'S OFFICE - DAY

Ig strides across the parking lot as Lee comes out of his office. Lee looks up to see Ig with concern.

LEE
Jesus, Ig - I called the cops to go and look for you - I was scared you'd--

IG
I need you to tell me everything that happened between you and Merrin.

Ig grabs Lee by the lapels. Lee puts his arms out, trying not to escalate things, trying to calm Ig down.

LEE
That's only gonna make things worse. *

IG
I want to know how it started. How long it was going on.

LEE
Think about this for a second. Is that really what you want?

Ig lets go of Lee and catches his breath. He speaks with a genuine and bottomless pain.

IG
I need to try and understand.

Lee looks down at the ground for a moment. It takes him a lot of effort to find the words.

LEE
I always loved her. From when we first met her. But nothing ever happened. Until this year. She thought it wasn't right between you anymore. And she was lonely. And so it just sort of--

Ig can't contain his emotions any longer. He lunges for Lee and tackles him to the ground.

IG
I don't believe you! You're lying! *

In fury Ig grabs the cross and pulls it off of Lee's neck.

All of a sudden Lee's entire affect changes. A dark and twisted smile crosses his face. He looks at Ig as though he's seeing him for the very first time.

LEE
Jesus, Ig. Are those *horns*?

IG
Damn right they're horns. I'm glad * you can finally see them. Now you've * got to tell me the truth. You've got to confess everything you've--

Now under the influence of the horns, Lee is blissfully and serenely unremorseful. He grins up at Ig.

LEE
You want to hear the truth? I killed her, Ig. I bashed her head in with a goddamn rock. That's the whole truth. Are you happy now?

Ig is utterly wrecked and devastated and enraged. Now he finally knows the truth about what happened to Merrin. And it's made him more wild and enraged than he's ever been. He pulls back his arm and socks Lee in the jaw, hard.

IG
Murderer! You fucking murderer!

The sound of a police siren. And a squad car pull up into the parking lot. Hannity and Sturtz come striding out.

HANNITY
Put your hands in the air!

But Ig just shakes his head and keeps wailing on Lee. He's in so much of a state, he barely registers their presence. Sturtz and Hannity run over to them.

STURTZ
Get the hell off him!

Lee has fallen to the ground by now. Ig gets on top of him, pummeling him. He's very strong: it takes Hannity and Sturtz a great deal of effort to finally pry him off of Lee.

Ig tries to wrest free to hit Lee again but Hannity and Sturtz hold him back. Lee gets up from the ground and dusts himself off. Lee smiles pleasantly at Hannity and Sturtz.

LEE
My client and I were just having a heated discussion. But everything's fine now. I'll see you all later.

Restrained by Hannity and Sturtz, and knowing they'll never believe the truth, Ig can only stand there seething.

Lee gets in his car and drives off. Ig is powerless to do anything but watch him go. *

74 INT. IG'S GREMLIN - EVENING

Ig drives like a maniac down the street. The radio blasts "Highway to Hell" by AC/DC. Ig sings along at the top of his lungs. *

The horns are larger and glint in the sun. Ig looks wild and insane and barely human.

A snake is in the middle of the road. Ig slams on the brakes to avoid hitting the snake. The snake bares its fangs and hisses. Ig smiles at the snake.

75 EXT. GIDEON FOUNDRY - EVENING

Ig gets out of the car just behind the foundry. He walks past the tree where Merrin's body was found. He heads toward the old foundry. *

Snakes crawl out of the grass around him as he heads toward the foundry. He looks down at them. He realizes they're following him. He considers them.

Ig picks up an old rusted pitchfork from the ground and shakes it at the snakes. They hiss and curve around him but they keep following him.

More and more snakes follow after him, crawling out of the grass. Snakes fall from the tree branches. Ig turns and looks at the snakes following after him. He smiles darkly.

Ig walks up to the foundry holding the pitchfork in his hand, surrounded by snakes.

76 INT. GIDEON FOUNDRY - NIGHT

The foundry lies open to the sky, brick arches and pillars rising away into the moonlight. Years of overlapping graffiti cover the walls. Part of one wall has caved in.

Ig maneuvers his way around a mound of bricks, past a wheelbarrow piled with rusting tools, past the chimney. The iron hatch to the blast furnace hangs ajar.

He picks up some wood and stacks it in the furnace. He strikes a match and drops it onto the wood. The wood burns.

By the light from the fire he can see that there's a brown snake on the ground. He starts to talk to the snake.

IG
So now I'm the Devil.

By the light of the fire, Ig can suddenly see that the foundry is full of snakes. Their black eyes glitter in the candlelight. Ig looks more than a little pleased by this.

IG (CONT'D)
I didn't ask for this. But since I can't do anything about it, I might as well accept it. Hell, I might as well *enjoy* it.

The thick brown snake twists around one of Ig's ankles. Ig lifts her in one hand, peering down at her thoughtfully.

IG (CONT'D)
Because the Devil isn't such a bad guy really. He loves us for who we are. He loves us even at our worst. *Especially* at our worst.

Ig drapes the serpent around his neck. The serpent lets her head fall, lovingly nuzzling against Ig's chest.

IG (CONT'D)
The Devil gets to do all the things the rest of us are too scared to do. The things we all *wish* we could do.

The serpent peers back at him through golden eyes. Her black tongue flicks out, tasting the air. Ig smiles at her.

IG (CONT'D)
And if God hates sin and the Devil punishes the sinners, then aren't they really working the same side of the street? So wouldn't I be doing the Lord's work if I punished all the people who make this world Hell?

Ig takes an enormous swig of wine, polishing off the whole bottle. He allows his smile to grow even darker.

IG (CONT'D)
I'm gonna try and sin my way into a better world. I'm gonna see if I can sin my way into salvation.

Ig turns and heads out of the foundry with the snake draped around his neck. The tangle of snakes slithers after him, following him as he heads outside.

77 EXT. THE PIT BAR & GRILL - NIGHT

Through the window we can see Veronica the waitress cashing out for the night. She turns out the lights. She comes out the front door and locks it up.

Her shoes click against the pavement as she walks across the dark, eerie parking lot toward her lone car. It's extremely eerie and quiet tonight. There's no moon in the sky. She stops and kneels to adjust her stocking...

...when all of a sudden a snake jumps out of the darkness and bares its fangs at her! She lets out a shriek as she tumbles backward onto the pavement. She's in total panic but she tries to stay as still as possible...

The snake hisses and slithers off across the parking lot. Her heart pounding, Veronica gets up and dusts herself off and cautiously walks across the parking lot to her car.

78 INT. VERONICA'S CAR - NIGHT

Still shaken up, Veronica gets into the car and slams the door shut. She checks her reflection in the rear view mirror. She rummages through her purse and pulls out her lipstick.

Her hands are still shaking. She takes several deep breaths, trying to steady herself. Finally she's calmed down enough to apply the lipstick. She adjusts the rear-view mirror...

...and a snake jumps onto her face! Veronica screams. The snake sinks its fangs into her cheek.

Snakes slither over the back seat and up from the floor of the car, attacking Veronica, biting her all over. She writhes to get away, but she can barely see. Her hands flail to try and open the glove compartment...

Even more snakes jump out at her from the glove compartment. They swarm around her, enveloping her, sinking their teeth into her, all over her body. She flails at the snakes.

Her face starts to swell and distend where she's been bitten. Boils appear on her face. They grow larger and larger. She scratches at them as she tries to get the snakes off her.

But when she looks down at her hands and arms, she sees that more and more boils are growing where the snakes bit her. With a surge of strength, she manages to get hold of the door handle. She flings open the door to the car.

79 EXT. THE PIT BAR & GRILL - NIGHT

A shadowy figure stands in the parking lot watching closely as Veronica fights her way out of the car. The snakes hiss at her and scatter. She crawls on her hands and knees across the parking lot, screaming, terrified.

Veronica collapses onto her back. The snakes have vanished but the damage has been done: her whole face and body are covered with boils. There are so many boils on her now, carbuncles are forming everywhere.

The lumps are full of pus. They're the size of golf balls. Veronica grimaces and howls in unbearable pain. Veronica extends her arm to the shadowy figure in front of her.

VERONICA
Are you gonna kill me? *

It is, of course, Ig. He smiles down at her very serenely.

IG *
(shaking his head) *
You'll be fine. But I figure it'll *
be a while before you can even *try* *
to look pretty. I figure that's *
enough punishment for what you've *
done to me. *

The boils and carbuncles on Veronica's body start to pop. * Blood gushes from the boils in small spurts. Veronica cries out in agony. Ig could not be more pleased with his work.

VERONICA
Help me - please - help! *

But with a smile Ig turns and heads off, leaving Veronica * lying on the asphalt, trembling and moaning. Ig pets the snake tenderly as he disappears into the night.

80 EXT. KNOWLES ROAD - NIGHT *

Ig walks away from the Pit, heading down the road, on the * way to his next stop on tonight's journey. He hears a siren * screaming behind him. He knows exactly who it is. *

The squad car pulls to a halt on the side of the road. * Hannity and Sturtz get out, their guns drawn. Ig smiles. *

IG *
Are you guys following me around? *

HANNITY *
We got a call about some noise over *
by the Pit. I'm wondering if you *
know anything about that. *

Their guns are pointed right at Ig's face. But Ig looks * entirely peaceful and serene. *

IG *
This isn't what you boys really want *
to be doing. *

STURTZ *
You're telling us what to do now? *

IG *
I'm pretty sure you both want to *
suck each other off. *

HANNITY *
What the hell makes you say that? *

IG *
You pretty much said it out loud in *
the squad car last night. And... *
well, Eric, ever since we were kids *
I figured you've been trying so hard *
to be tough because you're ashamed *
of yourself. *

Under the influence of the horns, Hannity and Sturtz have no *
choice but to be completely honest with Ig. *

HANNITY *
When I was a kid I'd shoplift gay *
porno magazines from the drug store. *
Then my dad found them under my bed *
and he cracked me with his belt. *

IG *
I know you've both been brought up *
to believe it's a sin. But it's *
just being human. All I'm doing is *
giving you permission to be human. *

STURTZ *
It's why I wanted to be partners *
with Eric. I think about him all *
the time whenever I whack off. *

IG *
So what's the big deal? Why don't *
you both do what you want to do? *

Hannity and Sturtz turn to each other, desire filling their *
eyes. They start undressing each other as they dash into *
the squad car and slam the door shut. *

Ig allows himself a small smile of satisfaction. He's done *
one good deed for the night. He heads on down the road. *

81 EXT. DERRICK & LYDIA PERRISH'S HOUSE - NIGHT *

Ig walks down the quiet street. The snake is still draped *
around his neck. The other snakes follow him.

Ig stares up at the house. There's only one light on in the *
upstairs window. He can see Terry sitting on the couch in *
the music studio, watching TV and drinking whiskey. *

Ig takes his phone from his pocket. He dials a number. And *
he speaks into the receiver, approximating the heightened
emotions of the human being he used to be.

IG *
(into the phone) *
Lee? I know it's late. But I need *
to talk to you tonight. I don't
want to say anything over the phone.
Can you meet me at the foundry at *
11? Thanks so much. *

Ig puts the phone back in his pocket. He is completely calm *
and serene once again. He heads up to the front door. *

82 INT. PERRISH MUSIC STUDIO - NIGHT *

Ig steps into the room and closes the door. Terry looks up *
at him from the couch. Ig smiles pleasantly. The MUSIC on *
the stereo is "The Man Who Sold the World" by David Bowie. *

IG *
How's it going, Terry? *

TERRY
Hey, Ig, I didn't know you were gonna *
come by. Do you want a beer? Or *
maybe something harder? *

IG
I need to keep my head clear tonight.
But don't let me stop you. In fact,
do as much as you want to do.

Under the influence of the horns, Terry takes his stash of
drugs out of their hiding place - pills and mushrooms and *
cocaine - and lays everything out on the coffee table. *

TERRY
So what have you been up to tonight? *

IG
If you want to know the truth I've
been on kind of a bender myself.
I've been having a real good time.

TERRY
Oh, well, um. I'm glad to hear it.
I know since Merrin died, it's been
hard for you. Understandably. But.

Ig sits down in the easy chair across from Terry. The TV is
still blaring in the corner. Ig gestures to the drugs. *
Terry nods. He snorts some coke and takes some of the pills.

IG
But here's where the fun ends. This
is gonna give me no pleasure at all.

TERRY
What's wrong?

In Ig's presence, Terry is compelled to dump more and more of the cocaine down on the table. He does a big long bump.

IG
You're my big brother. I've always depended on you to look out for me.

TERRY
I've always tried to do my best by you, Ig, you know that.

Terry looks up at Ig. His eyes are wide and frightened. Impulsively he puts a couple more pills in his mouth. He chases them down with the whiskey.

IG
Except you saw Merrin lying under that tree and you didn't call the ambulance, you didn't call the cops. You just ran off and left her there.

TERRY
She was already dead, Ig, there wasn't anything I could do for her, and the cops would've thought I killed her--

Terry is getting more and more frantic. He's also starting to feel the effects of the drugs. Ig just sits there very calmly and coldly, his eyes boring into Terry's skull.

IG
Even when I got arrested, you didn't go to the cops and tell the truth.

TERRY
Nobody would've believed me, I'm your brother, they would've thought I was making it all up to help you--

IG
You didn't even *try* to help me. You just wanted to save your own skin. You're a selfish motherfucker, Terry.

Ig's voice is calm and emotionless. Terry starts to cry. But Ig just watches him, impassive and unmoved.

TERRY
You're right, I'm a bastard, and you should *kill* me, Ig, that's what I deserve, after what I did--

IG
Yeah, the way I see it, I have every right to kill you. But I think I'm gonna let you do that to yourself. Why don't you finish all that off?

Ig gestures to the drugs on the table. Terry looks at him.

TERRY
All of it?

IG
I think I've made myself clear.

Ig watches as Terry does all of the drugs left on the table. Now Ig rises. The snake uncoils itself a little around Ig's neck. Ig leans over Terry and whispers in his ear.

IG (CONT'D)
I want you to see what she saw. I want you to feel everything she felt.

Terry nods. He looks up at Ig, as the drugs start to fully kick in. And we enter into Terry's mind, seeing what he sees, hearing what he hears, as he starts to hallucinate. * The David Bowie MUSIC continues to play. *

In Terry's mind, Ig's visage becomes even more horrible. Maggots and worms crawl across his skin.

The snake around Ig's neck grows larger and thicker. It's jaws become enormous. *

And then Terry has a vision of Merrin, crying out in pain, helpless in the woods. She is lost and desperate. She calls Terry's name. Terry convulses into sobs. Merrin vanishes.

Now, inside Terry's mind, blood starts to drip from the walls and the ceilings of the room. Terry rises from the couch in a panic. He looks down at his skin and it looks like it's starting to peel off his body like the bark off a tree. *

It's like Hell is all around him and everywhere inside him. There's no escape. It's utterly terrifying.

Terry tries to make a sound but nothing will come out of his mouth. He slowly sinks to the floor, agonized, tortured.

And now we move back out of Terry's mind. Ig stands over him, the snake hissing with delight.

Terry lies unconscious on the floor. His eyes twitch. He groans softly. He's clearly still in immense torment.

Ig doesn't allow himself a smile this time. He's nothing but grim determination. His work here is done.

Ig pets the snake that's draped around his neck and walks out of the apartment, leaving Terry behind him.

83 EXT. GIDEON FOUNDRY - NIGHT

Ig walks back through the woods toward the foundry. He can see that the fire he started is still blazing. He's got only one thing left to do tonight and it's far and away the most important thing he has to do.

84 INT. GIDEON FOUNDRY - NIGHT *

Ig sits next to the furnace, enjoying the heat, drinking the dregs out of the bottle of wine, as he awaits the inevitable. The snakes slither across the foundry floor.

In the distance Ig can hear the sound of a car engine. Then he hears the engine being cut, and a car door being slammed. He smiles in anticipation.

Ig looks up as Lee steps into the foundry. Lee is taken aback to see Ig's appearance: Ig's clothes are ripped and torn, and the horns are long and red.

IG
Thanks so much for coming by.

LEE
Jesus, Ig, what happened to you?

IG
That's a really excellent question.

Ig and Lee circle around each other.

LEE
Here's the problem: I know I've told you some things. But I can't really remember exactly what I've told you.

IG
I'm extremely interested in hearing everything you've got to say.

LEE
Why should I tell you anything? *

Ig and Lee are sizing each other up with a dangerous calm.

IG
You're not gonna be able to help it. *
You're gonna confess everything to
me. And then I'm going to kill you.

LEE
I'm not sure I like that plan.

IG
Well, if you don't want to confess
to me, I got no problem using force.

And Ig lunges at Lee, driving the horns into his chest. Lee lets out a cry and tumbles to the floor. He makes a muzzy, damaged sound of pain.

IG (CONT'D)
So tell me why.

Doubled over in pain, and under the influence of the horns, Lee can't help but unburden himself to Ig.

LEE
I saw her the exact same moment you
saw her. The exact same moment.

As Ig leans down and grabs Lee roughly by the collar, putting * his hand on his heart, we and Ig enter into Lee's memories... *

85 INT. SACRED HEART OF MARY CHURCH - DAY

And now we're back in the past, watching Merrin flash Ig in the eyes with the cross, but this time from Lee's perspective. He is watching Merrin too. Her red hair glints in the sun. She's easily the most beautiful girl he's ever seen.

LEE (V.O.)
I fell in love with her too. Who
wouldn't fall in love with her?

86 INT. GIDEON FOUNDRY - NIGHT

And back in the present, Ig shoves Lee roughly to the ground again. He kicks Lee roughly in the stomach with his boot.

LEE
I was the one who fixed her cross. *
She should've been mine all along.

Under the influence of the horns, Lee is serene and without remorse. He gives Ig a nonchalant little shrug. Standing over Lee, with his horns glowing red, Ig growing more enraged.

IG
Well, you sure as shit fooled me. I always thought you've spent your whole life trying to be good.

LEE
That's because I've spent my whole life trying to control myself.

IG
But you saved my life when we were kids. You pulled me out of the water. You're the only reason I'm alive.

And at this, Lee allows himself a lost little smile.

LEE
Yeah, well, looking back now, that was the biggest mistake of my life. If I'd let you drown back then, none of the bad things would've happened.

And in a hot fury, Ig picks up Lee by the collar and slams him against the wall very hard. Ig punches Lee repeatedly in the face but Lee just takes the punches, smiling dreamily.

87 INT. SACRED HEART OF MARY CHURCH - DAY

And we're back in the past again, seeing a scene we've seen before, but this time from Lee's perspective: Ig and Merrin talking for the first time. Lee watches from behind the church door, a complicated smile on his face.

LEE (V.O.)
She should've been mine. Why didn't she fall in love with *me*?

88 INT. GIDEON HIGH SCHOOL - DAY

We are still back in the past. Lee is at his locker. His new prosthetic fingers are a source of discomfort and shame for him. He watches down the hall as Merrin and Ig hold hands. Ig heads off into a classroom and Merrin comes over.

MERRIN AT 13
Hey, Lee. Ig told me you were the one who really fixed my cross.

LEE AT 13
Oh. That. Well. It was nothing.

Lee flushes beet red. Merrin smiles at him gratefully.

MERRIN AT 13
And you saved Ig's life. He'd be dead without you. You know that.

LEE AT 13
I did what anybody would've done.

MERRIN AT 13
But I owe you a lot. Don't I? I guess I owe you everything.

And with that, Merrin kisses Lee lightly on the forehead. It's an innocuous gesture of gratitude but for Lee it's clearly so much more. Merrin turns and heads off down the hall. And Lee stares after her, his eyes locked on her.

89 EXT. GIDEON WOODS - DAY

And on another day in the past, we see another scene we've seen before, but this time from Lee's perspective. Lee watches from a distance as Ig and Merrin climb up into the treehouse holding hands. *

LEE (V.O.)
I've been watching the two of you for so many years now.

90 INT. GIDEON FOUNDRY - NIGHT

And now we are back in the present, as Lee continues to make his great confession. Ig straddles Lee, overpowering him. Lee is trapped under Ig's weight. Lee's face is battered and bruised and bleeding but he is grinning.

LEE
I knew everything about her. I even knew when she was gonna leave you.

91 EXT. CHURCH STREET - DAY

And now we are back in the past, but this time it's the very recent past. Merrin sits on a bench on the side of the well-traveled village street as Lee walks up to her.

MERRIN
Thanks for coming to see me. I really need to talk to you. You're Ig's best friend, after all.

LEE
Actually I'm pretty sure that *you're* Ig's best friend.

Merrin winces slightly. The two of them rise and walk down the sidewalk together. Merrin twists her bag in her hands.

MERRIN
Listen: I think Ig might be getting ready to propose to me. Do you know anything about that?

LEE
Oh, um, Merrin, I'm not sure that I--

MERRIN
The thing is, there are some things I've learned about myself lately. Now I know I can't ever marry Ig.

Lee stares at Merrin. He's more than a little bit stunned.

LEE
Can I ask you - I mean - why are you telling me this?

MERRIN
You've always been very special to me. And I need to know that you'll be there for me when this is over. *

Merrin is only speaking out of friendship. But to Lee, what she is saying means so much more to him. *

Merrin leans in and kisses Lee on the forehead again, just like she did when they were kids. Lee smiles at her.

92 INT. GIDEON FOUNDRY - NIGHT

And we are back in the present. Ig is deeply enraged and infuriated by all of the things that Lee is telling him. But Lee keeps right on confessing, utterly calm and serene.

LEE
I thought for sure that she was breaking up with you so she could be with me. I was absolutely certain that's what she was trying to say.

IG
Are you crazy? She never would've--

But Lee is barely listening to Ig. He's lost in his reverie.

LEE
I saw her leave the restaurant that night. I followed Terry's car.

93 EXT. GIDEON WOODS - NIGHT

...and we are back in the past, the night Merrin got killed, but this time we're watching the events unfold from Lee's perspective.

Lee is in his car parked across the street from Terry's car on the edge of the woods. The rain is pouring so hard it's almost impossible to see.

Merrin is heading down the dirt path into the forest. Terry follows after her. He is wobbling a little on his feet from the effects of the drugs but he's still having a great time.

TERRY
Come on! Merrin! Come back!

MERRIN
Thanks for giving me a ride! But I'm fine now! Really I am!

TERRY
Don't be ridiculous, where do you even think you're going?

The rain keeps pouring down. Merrin disappears into the shadows of the trees. Terry follows after her. Lee watches from his car by the side of the road.

Then he makes a decision. He gets out of his car and heads out after Merrin and Terry.

94 EXT. GIDEON WOODS - LATER

Lee walks deeper and deeper into the woods. The rain is pouring down in buckets. It's hard to see more than a few feet in front of him. He cups his hand to his eyes.

He sees Terry lying asleep under the shelter. He keeps on walking, through the thicket of trees, until he reaches a clearing. He sees the treehouse up ahead of him.

And then he sees Merrin walking toward the treehouse, about to climb up the steps that lead inside. Quickly Lee runs to her. He catches up to hat the foot of the tree. He spins her around and smiles at her.

MERRIN
Jesus, Lee, you frightened me.

LEE
Let's go back to my house. You need a drink and someone to talk to.

MERRIN
I'm fine, Lee, really I am, I just need to be alone--

Impulsively Lee takes Merrin by the shoulders and kisses her on the mouth. Instinctively she pulls away from him roughly.

MERRIN (CONT'D)
What the hell are you doing?

LEE
I know we've both wanted this to happen for a long time.

MERRIN
Are you joking? Because this is a really bad time for--

LEE
Now we can be together. I know that's why you broke up with Ig. You don't have to pretend anything anymore.

Merrin is so stunned she can't respond for a moment.

MERRIN
That's what you think? You're his best friend. You're *my* friend. Don't you understand anything?

LEE
You've always been sending me secret messages. In everything you say and everything you do. I know you're in love with me. And I'm in love with you. I've always been in love with--

Lee grabs hold of Merrin. Merrin wrenches herself away.

MERRIN
Let go of me - you don't know the first thing about what I'm--

LEE
Stop - listen to me!

MERRIN
Oh, Jesus, Lee. You thought I broke up with Ig so you and I could - I'd rather be *dead*. Don't you know that?

Lee is utterly devastated and shattered to hear this. So the rage is quickly building inside of him.

LEE
You're just saying that because you feel guilty - you don't mean that!

MERRIN
You don't understand anything about me! I love Ig more than the world - more than my whole life - you don't even *know* how much I love him--

In a blind fury, Lee grabs hold of Merrin. He shoves her to the muddy ground. He rips the cross off her neck.

He cries out in rage as we tilt away from them, moving up to the sky and the rain pouring down on them from the heavens...

95 EXT. GIDEON WOODS - LATER *

In a panic, Lee storms through the woods, clutching the bloody rock in his hands. He doesn't know what to do. *

He sees Terry lying asleep beneath the shelter. Without thinking about it, he puts down the rock next to Terry. Wet blood from the rock smears all over Terry's shirt. Lee turns and quickly heads out of the woods. *

96 INT. GIDEON FOUNDRY - NIGHT

And now we are in the present. Lee has finished his great confession. He lies helpless on the foundry floor.

But Ig is suddenly very still and quiet. His rage starts to bleed out of him. For a moment, he is overcome by pain and loss. He turns to look at Lee. He speaks very quietly.

IG
That's the last thing she said? That she loved me?

And tears start to form in Ig's eyes, clouding his vision for just a split second.

But that split second is all the time Lee needs. He reaches out his hands and grabs hold of Ig's ankles. He pulls hard on Ig's ankles. Ig goes toppling to the floor of the foundry.

Quickly Lee grabs the shovel from the wheelbarrow. He smashes the shovel into Ig's face, again and again. Ig tries to get up but Lee keeps right on whacking him with the shovel.

Ig is bleeding profusely from his mouth. He spits a tooth out into his hand. He looks up at Lee with rage.

But Lee just slams the shovel into Ig's face again.

LEE
It wasn't fair. I loved her more than anything.

Ig tries to speak but it's hard to make out the words.

IG
You sure have a hell of a way of showing it, you know that?

With enormous effort, Ig starts to try and rise to his feet. Lee turns the shovel around and slams the base of it into Ig's skull. Ig falls back to the floor.

LEE
The way I figure it, you confessed to me, and then you killed yourself.

Lee brings the heel of his boot down on Ig's hand. Ig can hear the bones of his hand breaking. He lets out a cry.

IG
You don't want to do this. It's the horns. Lee. It's the goddamn horns.

Lee picks up a wrench from the wheelbarrow. He pounds it into Ig's face. Ig is a bloody mess.

LEE
That's enough now. Isn't it?

97 EXT. GIDEON FOUNDRY - NIGHT

It's dark and quiet in the forest. The only light emanates from the fire in the foundry's furnace.

Lee comes out of the foundry, dragging Ig by the horns over to the Gremlin. Ig is too weak to resist. He's barely even strong enough to speak.

IG
Lee. Stop it. Please.

Ig can't find the strength to do so much as kick his feet. Lee hoists Ig up and pushes him into the Gremlin.

98 INT. IG'S GREMLIN - EVENING

Ig lies helplessly across the front seat of the Gremlin. Liquid sploshes over him. He looks up to see Lee with the open can of gasoline, pouring it all over Ig.

LEE
I've always wanted to try this.

Lee fishes a box of matches out of his pocket. He strikes the match and flicks it through the open window.

The burning match hits Ig's forehead, flips and falls. And then the whole car fills with flame.

Ig grabs the door and tries to push it open but it's no use. The plastic of the dash blackens. The windshield soots over.

Ig reaches blindly through the flames and slams the gearshift into neutral. Then he lifts the parking brake.

99 EXT. KNOWLES RIVER - NIGHT

Lee watches as the burning car starts to lurch forward. The car is traveling down the hill on the exact same path that the shopping cart traveled down the hill ten years ago.

The car breaks through the fence and heads down the hill toward the river, picking up speed along the way.

The Gremlin hits the slight dirt incline. The car is launched into the water. Lee stands on the riverbank, watching the burning car. *

The snakes slither out of the grass and the trees. Lee doesn't know what's going on. He takes a step back. But the snakes don't pay any attention to him. They slither around him and head into the river. *

White smoke pours from the edges of the Gremlin. Lee watches closely as the car sinks into the river. And perhaps as the power of the horns wear off, remorse creeps into Lee's face.

100 EXT. KNOWLES RIVER - UNDERWATER - NIGHT

The snakes swim underwater to the bottom of the river, peering inside the windows of the car at the trapped Ig. He looks utterly and completely devoid of life.

101 EXT. GIDEON POLICE STATION - DAY *

The TV crews are gathered around Hannity, who stands with his men, giving an impromptu press conference. *

HANNITY
Mr. Perrish committed suicide earlier this evening. We've recovered his vehicle and we're examining it for his remains.

102 INT. TERRY'S HOSPITAL ROOM - DAY *

Now the press conference continues, but we're watching it on the television in the hospital room.

Terry sits up in his hospital bed. He is strapped to an IV and he looks pale and wan from his drug overdose last night, but he seems to be on the road to recovery.

Derrick and Lydia are next to him watching the television. Lydia lets out a sob. Derrick is white as a sheet. It's clear that they're all going through hell tonight.

Derrick and Lydia are too upset to speak. Terry stares at the television in outrage and pain. *

103 EXT. KNOWLES RIVER - DAY *

The area has been cordoned off with police tape. The wreckage of the Gremlin has been deposited on the shore. But the police and the camera crews are long gone. The morning is completely quiet and still.

All of a sudden a hand emerges from the water. Then another hand. And then slowly Ig pulls himself out of the river.

His clothes look like they've been burnt into his skin. His horns are longer and more impressive than ever. He face is a burnished red.

But otherwise he looks completely healed. In fact he looks stronger than ever. He mutters to the snakes on the ground. *

IG
Well, one thing I'll say in my favor, I'm really fucking hard to kill.

104 EXT. WILLIAMS HOUSE - MORNING

Ig walks up the path to the Williams house in the early light of day. With his burnished skin, long horns, and tattered clothes, he looks pretty much insane. The dog tied up in * the yard barks and whimpers again to see Ig. *

There's a thin layer of mist on the ground. Ig knocks on * the front door. After a moment Dale comes to the door. He stares at Ig in a quiet fury.

DALE
Why the hell aren't you dead?

IG
Truth is I don't know the answer to that question myself.

Ig braces himself, ready for Dale to attack him. But to Ig's surprise, Dale just shakes his head darkly.

DALE
I've spent so much time praying for you to die. But when I saw the news on the TV...it didn't help one bit. It just made everything worse.

IG
I didn't kill her, Mr. Williams. I don't expect you to ever believe me.

Ig is speaking with deep sorrow. Despite himself, Dale can't help but be moved by Ig's clearly genuine feeling.

DALE
When you came to see me yesterday...I could see how lost you are without her. At least as lost as I am. I realized there was no way you could've--

IG
No. There's no way I could've.

It's a huge weight off Ig's shoulders that Dale believes him. Dale stops and considers Ig with a new understanding.

DALE
But you know who did it. Don't you?

IG
Yeah. I do.

DALE
You've got to tell me.

IG
What will you do if I tell you?

DALE
You know what I'll do. I'll get my gun and I'll go out and kill him.

Dale speaks evenly and forthrightly. Ig shakes his head.

IG
And that's exactly why I'm not going to tell you.

DALE
Hell, why not? I lost my wife, I lost my daughter. I don't have any life that's worth saving anymore.

IG
We both know that's not what Merrin would've wanted. She would've wanted you to try and put your life back together. She wouldn't want you to put yourself in any danger. Because it's *my* job to take care of this.

Dale acknowledges the truth of this. He nods at Ig.

DALE
So what are you going to do?

IG
People say you should always do the right thing. But sometimes there's no right thing. And then...well, then you just have to pick the sin you can live with.

DALE
Then what can I do to help you?

IG
I don't know if I loved Merrin as much as you did. But I loved her the best I knew how. And there's still so much I don't understand.

Ig is speaking with enormous feeling. Dale watches him.

IG (CONT'D)
Merrin told me she didn't love me anymore - but then why did she run to our treehouse just before she... And why did she... *

Ig trails off. Dale hesitates for a long moment. Finally he steps back and opens the door to the house.

DALE
Why don't you come inside?

105 INT. MERRIN'S BEDROOM - MORNING

Dale leads Ig into the room. It looks like it hasn't been changed in any way since Merrin was a teenager. It hits Ig in the gut to be back in this room again.

DALE
The other day I found this in the back of Merrin's closet. I guess she hid it back here one Sunday when she came over for dinner.

Dale goes over and opens Merrin's top bureau drawer. He takes out a wooden box. Taped to the top of the box is a piece of paper that reads: FOR IG - IF ANYTHING HAPPENS.

DALE (CONT'D)
I wasn't ever going to give it to you. But now...it's different.

Ig is deeply moved by this. He takes the box from Dale.

IG
Thank you, Mr. Williams.

DALE
You know, after my wife died, I went to church every day. I thought if I prayed hard enough, God would help me understand why it happened. But once I lost Merrin too...well, I stopped waiting for an answer. I don't believe in any of it anymore.

IG
If we can believe that there's something as awful as the Devil, then why can't we believe...

DALE
Oh, I've got no trouble believing in the Devil. Not after all I've seen. But it's impossible for me to imagine that there's a single blessing left in this world. I wish I could burn down my whole life and start over.

Dale is utterly lost and despairing. Ig wants to do something for him. He digs deep into the pocket of his tattered jeans.

IG
I want to give you something too.

Ig takes Merrin's cross and holds it out to Dale.

DALE
I know what this is. Merrin's mother gave this to her just before she...

IG
I figure you ought to have it back.

Dale considers the cross. Then he shakes his head sternly.

DALE
You know, son, I think you need this even more than I do. I think you need her to keep you safe. Now more than ever probably.

Ig considers this for a moment. Then he nods. He picks up the broken cross and holds it around his neck. He touches the chain with his finger and the heat binds the gold again.

He puts the cross around his neck. Dale watches as Ig's face and body start to change. The horns disappear. His skin returns to its natural color. He looks completely like his true self.

He has become human again. Ig and Dale look at each other. They are both quietly astonished by what has happened.

DALE (CONT'D)
Well now. I guess maybe that's some kind of blessing after all.

106 EXT. GIDEON WOODS - DAY

Ig comes up the hill. He carries the box that Dale gave him. He heads over to the tree where Merrin died. He looks up at the treehouse high in its branches. Then he makes a decision. He climbs the tree.

IN FLASHES we see his memory of a day in the past, climbing into the treehouse with Merrin, looking up at her as her dress swirls around her legs in the breeze. But of course this morning Ig is very much alone.

107 INT. TREEHOUSE - DAY

Ig steps into the treehouse and sits down. He opens the box. Packed inside are mementos of all his years together with Merrin: concert tickets, photographs, rings, a faded patch of denim from her jeans. She's kept all of it.

And on top of all the mementos, there is a clean, crisp new envelope with the word "IG" on the outside. Ig smiles. He opens the envelope. There's a letter inside. Ig opens it.

It's several pages of dots and dashes. He looks at them. He knows exactly what they are. It's Morse code. Ig traces his fingers over the lines, translating them.

IG
Dear Ig...you'll never read this while I'm alive. I'm not even sure I want you to read it after I'm dead. I think you're gonna ask me to marry
(MORE)

IG (CONT'D)
you soon and you don't know how much I want to say yes. But I can't. The thing is, Ig...I'm very sick. The sort of cancer I have is...

Ig's world quickly rearranges itself in his mind. He tries to keep reading but he can't continue. Finally he gets up the strength to keep reading the letter.

IG (CONT'D)
The sort of cancer I have is the kind that runs in families. So I know from experience that there's nothing anybody can do about it.

And as Ig continues to read the letter, it's as though Merrin is sitting right behind him, whispering in his ear.

MERRIN
I saw it all happen to my mother. And I saw what it did to my father. I'm afraid if I tell you I'm sick, you'll want to marry me even more, and I'll be weak and say yes, and then you'll be shackled to me, watching while they cut pieces off. You'll go through hell and then I'll die anyway. I won't put my father through that again. I won't put *you* through that. I love you too much.

Ig tries to speak but the words catch in his throat.

MERRIN (CONT'D)
I don't want to burden you with all this awful knowledge. In much wisdom comes great sorrow: that's what the Bible says. So I can hurt you just enough to push you away. It'll be kinder than letting this thing play itself out. So I'm going away to Boston and soon this'll all be over and you'll never see me again.

Merrin holds her hand out to graze Ig's cheek. It's almost as though she can touch him but she can't, not quite.

MERRIN (CONT'D)
I just want to leave you peacefully. And I hope that you can forgive me and have a wonderful life. That's mostly what I want to say. Here's the rest - the first message I sent
(MORE)

MERRIN (CONT'D)
you when I shined my cross in your eyes: *Hello. I love you. Won't you tell me your name?* Your girl: Merrin. *

And Merrin vanishes. Ig is alone. For the first time he allows himself to cry. He sits there and weeps for his lost love. He touches the cross around his neck very gently. *

108 EXT. GLENNA'S APARTMENT - DAY

Glenna opens the door to find Ig standing on her stoop. Instinctively she throws her arms around him, embracing him.

GLENNA
Oh, goddamnit, Ig, I thought you were dead. They said you were dead.

IG
Only the good die young, I'm afraid. Do you think I can come in? It's not really safe for me out here.

109 INT. GLENNA'S APARTMENT - DAY

Glenna quickly leads Ig into her apartment and shuts the door behind her. Ig bounces on the balls of his feet.

GLENNA
I tried to visit your brother in the hospital this morning but the doctors wouldn't let me in.

Ig is overcome with remorse for what he did to Terry.

IG
Is Terry going to be all right?

GLENNA
Your mother said he took a lot of drugs but they pumped his stomach and he's gonna be okay.

IG
That's all my fault. I need to try and - but listen - there's something I need to do and I think it's probably gonna be the last thing I ever do. So I wanted to say goodbye and thank you. Because you're the only person who always...

Impulsively Glenna reaches out and takes Ig by the hand.

GLENNA
Hey, listen, what if we run away together? I always wanted to get the hell out of Gideon anyway.

IG
I wish I could. But I can't.

Glenna shakes her head and smiles sadly at Ig.

GLENNA
Thing is, I've always been in love with you, ever since we were kids. You know that, don't you?

IG
I guess I did always know that. I'm so sorry about everything, Glenna.

GLENNA
It's not your fault. I know you could never love me back. You're still in love with Merrin. She was so nice and good and never made any mistakes. And I'm *all* mistakes.

Glenna's eyes are watering over but she won't allow herself to cry. Ig is deeply touched by her. He wants to do something for Glenna but he's not sure what.

IG
But you can still get out of Gideon if that's what you want.

GLENNA
What are you talking about?

IG
Do something good for yourself. Put this town in your rear-view mirror. Listen: where would you go if you could go anywhere in the world?

Glenna allows herself to seriously consider this.

GLENNA
I went to New York City once and I really liked it. Those people selling sweet peanuts on the corners. Do they still sell those in New York?

IG
I don't know. I think so. If you don't go, you'll never find out.

Glenna looks around at her dingy apartment. Slowly her face hardens in determination.

GLENNA
You know, I don't think there's anything in this entire place that I want to take with me.

110 EXT. GLENNA'S APARTMENT - DAY

Glenna leads Ig outside, checking furtively to make sure the coast is clear. Glenna throws her arms around Ig and embraces him. Then she pulls away and wipes the tears from her eyes.

GLENNA
Please take care of yourself. You may think you're the Devil, Ig, but you're the best man I know.

IG
Blasphemer.

Ig smiles at her. Glenna gets in her car and drives away. Ig watches as her car disappears down the road.

111 INT. HOSPITAL WAITING ROOM - DAY

Ig steps inside. He wears his hoodie to try and be as inconspicuous as possible. Derrick and Lydia are sitting in the waiting room. They have fallen asleep in their chairs. They are clearly completely spent and wrung out.

Ig takes a step toward them. For a moment he considers waking them up. There's so much he wants to say to them.

But then he thinks better of it. He leans over and puts his hand on his father's head. He kisses his mother on the cheek. They stir briefly but they don't wake up.

Ig takes one last look at his parents and then heads into the hospital room.

112 INT. TERRY'S HOSPITAL ROOM - DAY

Ig steps into the hospital room. Terry lies in bed, looking very pale and wan. He looks up at Ig and starts to cry.

TERRY
It's all my fault. Everything that happened to you. If I didn't leave her lying there. If I'd told you everything right from the beginning.

Ig comes over and sits down next to Terry.

IG
I know what you did. But you don't need to do anything bad to yourself.

TERRY
It's what I *deserve* - there's no way you can forgive me, after everything--

IG
Demons don't forgive. But people can. People do. That's the whole point of being human. And I know it's what Merrin would've wanted. I owe it to her to try and be human.

TERRY
I'm so sorry.

Terry's sobs subside a little. Ig leans across the bed

IG
I need you to listen to me. I know who killed Merrin. It was Lee. *

Terry looks up at Ig, astonished and horrified.

TERRY
But why would he -- *

IG
Don't ask me how I know. You wouldn't believe me. Now I need to settle * things with him once and for all. *

TERRY
You have to let me come with you. *

IG
No. I can't. If anything happens to me...I need to know you're all right. For Mom and Dad's sake. So do we have a deal?

Ig is resolute. It's clear to Terry that nothing he can say or do is going to change Ig's mind.

113 EXT. LEE TOURNEAU'S HOUSE - DAY *

Ig walks down the quiet street. He knows that what he's about to attempt might very well kill him. But he also knows it's the only way. He heads up the walk. He knocks on the door of Lee's house. *

Lee comes to the door. He stands there staring at Ig. He doesn't know what to say for a moment, he's so stunned.

LEE
I'll be goddamned.

IG
You and me both. *

LEE
What did you - I mean, *how* did you--

IG
You don't remember anything that happened between us, do you?

Lee stares at Ig, completely dumbfounded and astonished.

LEE
You'd better come inside. If anybody sees you out here--

IG
Actually I was hoping we could take a walk. Nobody's looking for me - pretty much everybody thinks I'm dead. So what do you say?

Lee hesitates, deeply untrustworthy of the situation. But he's got no choice. Finally he nods.

LEE *
Just let me get my coat. *

Ig nods. Lee turns and heads into the house for a moment. *

114 EXT. KNOWLES RIVER - DAY *

Ig leads Lee across the banks of the river. He stops for a moment and gestures out toward the water.

IG
Remember when we were kids and I rode a shopping cart down this hill?

LEE
Of course I do. You went flying into the lake. Scariest thing I ever saw. You nearly drowned.

IG
I *would've* drowned if it hadn't been for you. I would've died that day.

LEE
Anybody would've done what I did.

IG
But you're the one who did it. I'll always be grateful to you for that.

Ig nods at Lee. Lee flushes red, deeply uncomfortable and remorseful for all sorts of reasons he can't admit to.

LEE
What's the point of bringing up all this ancient history?

IG
Come on. We're almost there.

Lee opens his mouth to respond but Ig is already five steps ahead of him, walking deeper and deeper into the forest.

115 EXT. GIDEON WOODS - DAY *

Ig leads Lee over to the tree. Lee tenses up noticeably. *

LEE
Come on, Ig, why are you doing this to yourself? Why do you need to come back out here?

IG
You know why. Because this is the place where you killed Merrin.

Lee starts to sputter a little bit in protest.

LEE
Ig, what are you - you think that I - have you lost your mind?

IG
Things will go a lot easier for both * of us if you don't lie to me. *

Lee considers this. Then he nods. He is full of genuine remorse and anguish. Ig nods back at him.

LEE
What are you going to do to me?

IG
That's up to you.

Lee stares at Ig, not even remotely trusting the situation.

LEE
What the hell do you want?

IG
I know if you could go back in time and erase everything that happened that night, you would. And I know you killed her because you loved her too much and you knew you could never have her.

These are the hardest words that Ig's ever had to say. Lee just stares at him, completely unbelieving.

LEE
How can you possibly--

IG
Listen to me, Lee - we all have evil in us. But we always have a choice. And you have a choice to make right now. I need you to help me.

But Lee is shaking his head, utterly devastated by all this.

LEE
But how can I possibly--

IG
Believe me, all I want to do right now is kill you. But I'm trying to be human. I'm trying to be the kind of man that Merrin wanted me to be. So I'm giving you one last chance to try and make up for what you've done. *

LEE
Ig - what are you--?

IG
You need to come down to the police station with me and tell them what you did to Merrin. You need to do the right thing. It's the only way to heal this whole town. It's the only way to make everyone see what's really true. And it's what Merrin would've wanted you to do. *

This is the hardest thing Ig has ever had to say. Lee allows his eyes to water over a little.

IG (CONT'D)
I'm asking the best part of you - the human part of you. You saved my life once. Will you do it again?

Ig extends his arm to Lee hopefully. Lee is shaking a little. He looks up at Ig with genuine remorse in his eyes.

But then all of a sudden there's a FOOTSTEP behind them. Ig turns. Hannity holds a shotgun on Ig. Ig turns to look at Eric. Then he turns back to look at Lee.

HANNITY
Hands in the air.

Ig raises his hands in the air. Lee speaks to Hannity with a very convincing innocence.

LEE
I was afraid you weren't going to come, Eric. I was afraid you didn't believe me when I called you.

HANNITY
I *didn't* believe it, but I figured I owed it to you to check it out. How can you still be alive, Ig?

IG
Eric - you have to listen to me - I didn't do anything to Merrin - it's Lee - he's the one who...

HANNITY
You're blaming this on *Lee* now? You know you killed her. *Everybody* knows you killed her. So why don't we end this thing now? Come on down to the station with me. Don't make me shoot you. That's not what you want.

Hannity's voice is calm but he cocks back the trigger on the gun. Ig looks to Lee, in one last-ditch effort at mercy.

IG
Please. Lee. Tell him the truth.

Ig and Lee lock eyes. Lee hesitates for a moment. For a moment it seems like perhaps he might do the right thing. But finally Lee just shakes his head with regret.

LEE
I wish I could save you, Ig. But I can't. I just can't.

Lee's words have one meaning for Hannity and another meaning for Ig. Ig shakes his head sadly, with full understanding. Ig's fingers grasp at the gold cross around his neck.

IG
I really wanted there to be some good left in you, Lee. I'm sorry, Merrin, I'm so sorry.

And he rips Merrin's cross off his neck. The MUSIC rises: "Unforgiven" by Metallica.

The transformation begins. White wings burst out from Ig's back. His skin glows and his eyes are very bright. For a brief moment it appears that he has become an angel.

Quickly the wings burst into flame. The flames start to consume Ig until the feathers are nothing but charcoal and ash. The wings are skeletal and black.

His skin is blood-red. His horns grow larger than ever. Ig has become something unfathomable. He's a full demon now. He is fearsome and completely without mercy.

Lee and Hannity look up at Ig in terror. Hannity drops the shotgun to the ground. He can't turn away from Ig's eyes.

HANNITY
What the - what the hell?

Ig falls to his knees, briefly weakened by the transformation. Quickly Lee picks up the shotgun and aims it at Ig.

Ig picks up the pitchfork from the ground. Lee points the barrel of the gun at Ig. He starts to pull the trigger...

But Ig stabs out with the pitchfork. He catches the barrel of the shotgun between the tines of the pitchfork, wrenching it up and to the right just as the gun goes off...

The bullet explodes into Hannity's face. His head bursts like a cantaloupe dropped from a great height. Blood lashes Ig in the face. What's left of Hannity falls to the ground. He's dead. It's so strange that Lee can't help but laugh.

LEE
Aw, shit. I'm sorry, Eric. I was trying to kill Ig. I swear.

Lee takes a step back, sliding the barrel free from between the tines of the pitchfork. He pumps the shotgun. Ig jabs at the shotgun with the pitchfork. The shot goes high.

Lee aims again but this time the gun doesn't go off. It's all out of ammunition. Lee is completely disarmed.

IG
One way or another, this is the end.

Lee looks up at Ig, quaking with fear. Ig faces Lee with no compassion or mercy left in him. Lee drops to his knees.

LEE
How did you - how did this happen to you - Ig?

IG
I don't really know. But without Merrin...this is what I became.

LEE
I loved her too. You know that. Love made devils of us both.

And at this, Ig allows himself one last, sly smile.

IG
Isn't that the truth?

In a last, desperate attempt to get away, Lee grabs the smashes the back of the shotgun into Ig's knees.

Ig's legs crumple beneath him. He drops the pitchfork and falls to the ground. Now Lee rises quickly to his feet.

Lee shoves the tines of the pitchfork into Ig's belly. Ig crumples to the ground.

Then, with his final ounce of strength, Ig rams his head into Lee's stomach. The horns puncture Lee's skin. Lee lets out a wail of agony.

Ig pulls the horns out of Lee's stomach. They make a wet, sucking sound as they come loose. Lee falls to the ground and rolls onto his side, in the fetal position.

Ig stands over Lee, his arms outstretched. Slowly we become aware that snakes are starting to crawl across the ground.

The snakes drop down from the branches of the trees. Ig watches impassively as the snakes crawl up Lee's body. They are all over Lee now.

The largest of the snakes slithers headfirst into Lee's mouth. Lee tries to bite down on the snake but he can't.

The snake's tail shivers furiously back and forth, pumping itself down Lee's throat.

Lee chokes on the snake. He rolls onto his back, screaming now, although it's hard to make any sound with his throat filled with snake.

Lee's heels beat against the ground. His face is deepening to a color that's almost black in the night. Branches of veins stand out in Lee's temples. And then he dies.

Ig's skin is so red it starts to catch fire. He is burning. * He is nothing but vengeance and punishment now. *

Ig goes up entirely in flames.

The ball of flame envelops Lee's corpse.

Ig is barely visible inside the ball of fire. The fire moves up the trunk of the tree. And as it does, Merrin appears in the window of the tree house. She stares down at him, her red hair flowing in the flames.

Ig looks up at Merrin. He extends his arms to her just as * the fire consumes him utterly and completely. *

All that's left of him is ash. A breeze blows through the * branches. The ash is borne away on the wind. *

The cross lies on the ground, shining brightly in the middle * of the flames. *

116 EXT. SACRED HEART OF MARY CHURCH - DAY *

It's a bright, sunny day. Terry comes walking across the * grass. He carries his trumpet with him. *

He stops at a gravestone. We don't have to see the name to * know who the marker is for. *

He reaches into his pocket. He pulls out Merrin's cross. * He lays it on top of the grave. He gives a small salute.

He puts his trumpet to his lips and plays a sweet old tune. * He finishes playing and puts down the trumpet. Then, very * softly, as if on the breeze, he can hear the sound of another * trumpet.

He looks around but it seems like he's the only one who can * hear the music. He thinks for a moment.

Then he lifts the trumpet to his lips and the two trumpets play, wrapped around each other in perfect harmony.

And when the song is finished, Terry puts the trumpet down, and he allows himself a fond smile for Ig.

TERRY
Poor devil.

THE END